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1005 / JULY 17 - 23, 2008 | FREE
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WILLPOWER AND HARD WORK NEEDED TO
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[MARY CHRISTA O'KEEFE | 32]

**MUSICIANS
DIRECTORY
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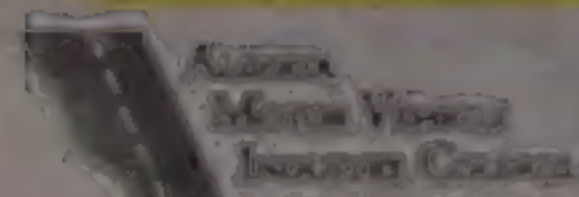
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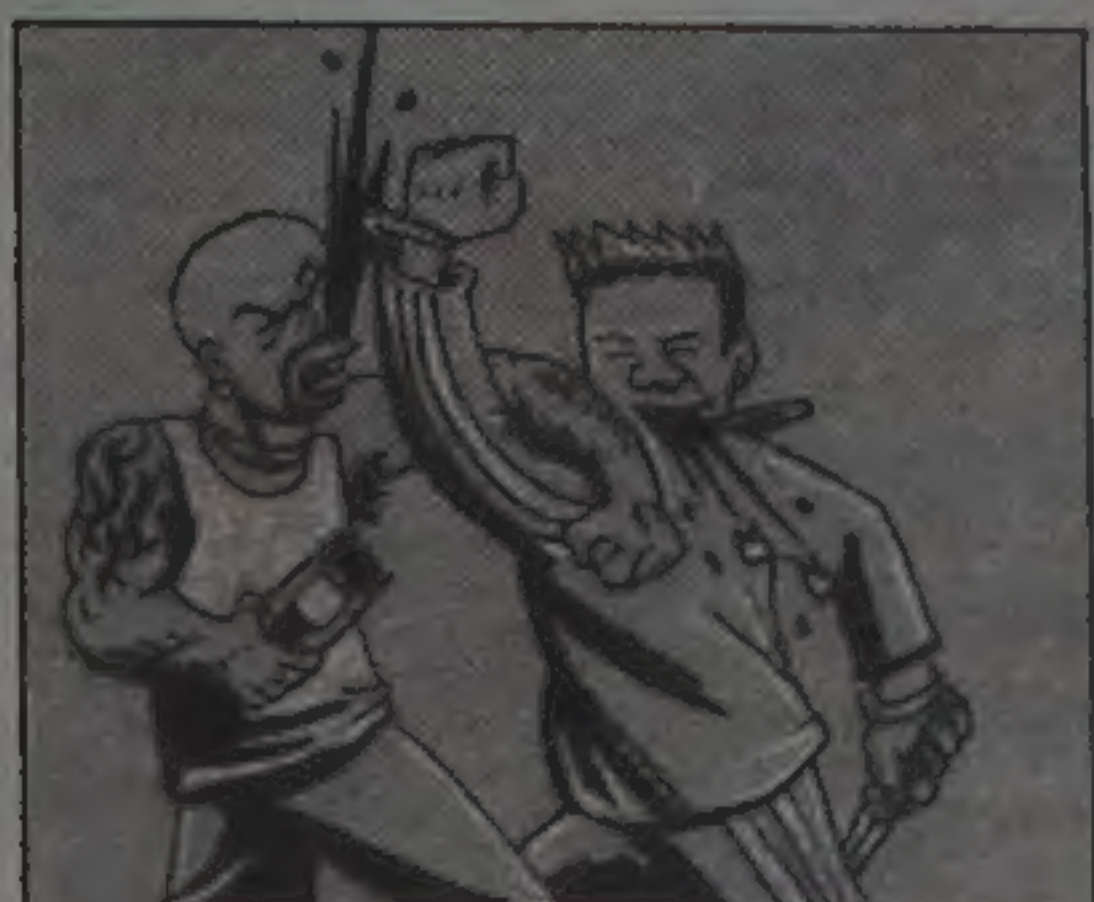
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FRONT



JASPER AVE CAMERAS / 7

"They have an undeniable public appeal. If you tell people that you're going to install cameras, it's very hard to get people to believe that—you know what—they might not work. It's easy politics. It's very easy to win votes in law-and-order kind of issues." —Dr Kevin Haggerty, U of A associate professor of sociology and criminology, on surveillance cameras.

ARTS



VISUALEYEZ / 18

"People wish to use the word 'justice' in a very universal way and people interpret it very differently. I intentionally left it open for the artists to explore" —Todd Janes, curator, on Visualeyez' theme.

FILM



ENCOUNTERS AT THE END OF THE WORLD / 43

"In McMurdo, freaks are the norm. So well-suited are they for the director's interests it's almost as though these people are auditioning for Herzog, the preparation for it consuming a lifetime." —Josef Braun, critic, on the eclectic inhabitants of an Antarctic research station in Werner Herzog's latest documentary.

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Bring Khadr home

SCOTT HARRIS / scott@vueweekly.com

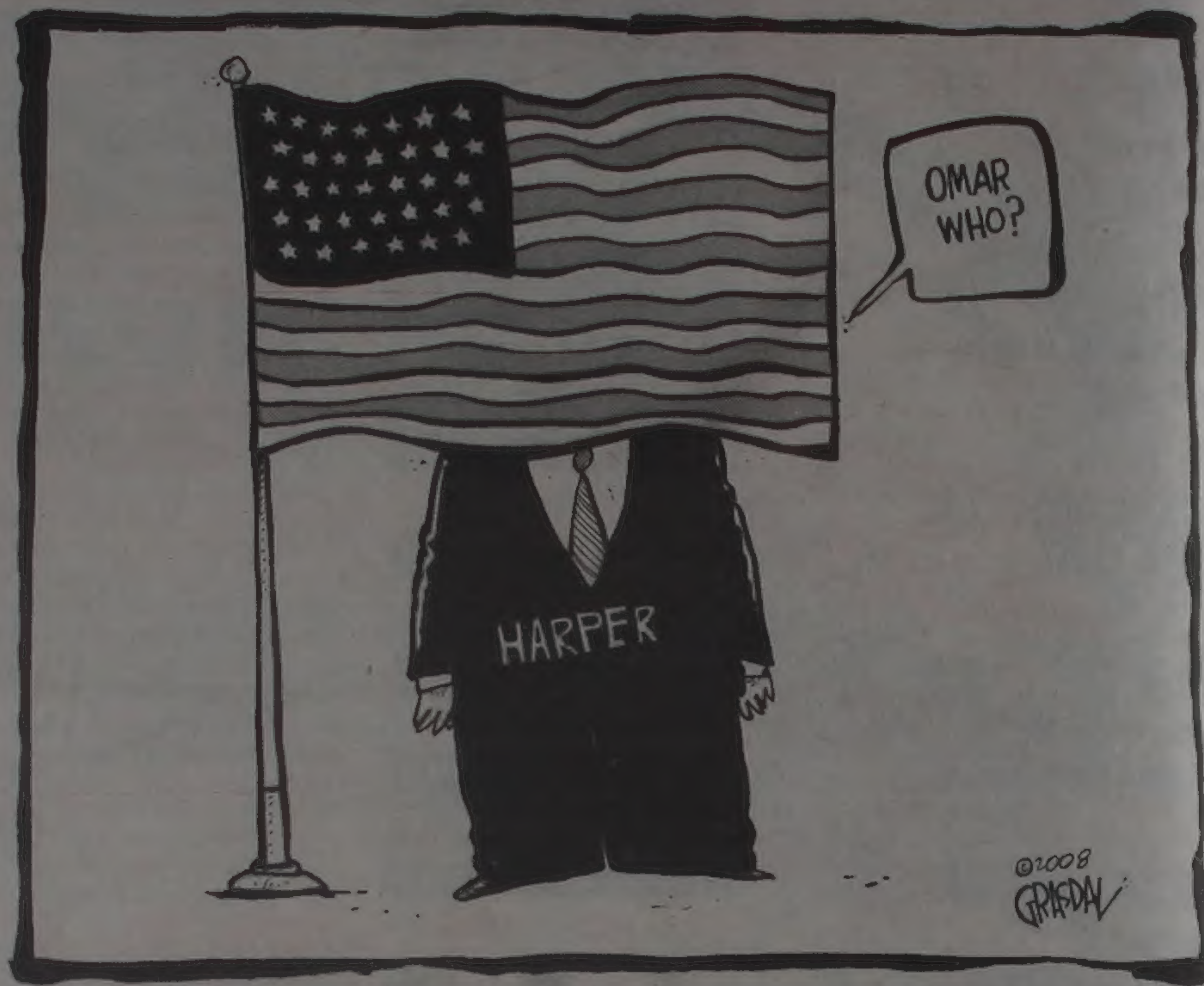
If it wasn't abundantly clear what action the Canadian government should take regarding Omar Khadr before now, the video of a terrified, sobbing 16-year-old boy being interrogated, ignored and belittled by members of the Canadian Security Intelligence Service (CSIS) should remove all doubt: Prime Minister Stephen Harper must immediately make a formal request for Omar Khadr's repatriation to Canada.

Watching the video is chilling, and it gives a glimpse into the injustice and hopelessness which has been Omar Khadr's existence for the past six years—a quarter of his life—since he was taken into custody at age 15 in Jul, 2002 following a firefight—his role in which is still unclear—with US forces in Afghanistan. He was transferred to the infamous prison at Guantánamo Bay, Cuba where he remains to this day, awaiting trial in October before a US military tribunal on a series of charges, including the death of a US soldier.

The grainy film shows four days of interrogation by the CSIS agents, who, in classic good-cop, bad-cop style are alternately friendly and dismissive, helpful and arrogant. They ply Khadr with Subway and McDonald's and then disregard his claims of torture at the hands of the Americans and his need for medical attention. They accuse him of giving them a "rehearsed speech," and at one point the interrogator says, "You want to go back to Canada? Well, there's not anything I can do about that. I want to stay in Cuba with you. You want to help me with that? You know, weather's nice, there's no snow."

Khadr reacts as one would expect a 16-year-old to react. He is initially thrilled to see Canadians, assuming they are there to help him, and cooperates with the agents. On the second day, when it dawns on him that they are there for just another round of interrogation, he pleads for protection from his American captors who he says have tortured him. At one point breaks down, sobbing as he is left alone in the cell, repeating over and over again either "Help me" or "Kill me."

An almost unanimous consensus has emerged: Khadr, being both a child at the time of his capture and a Canadian citizen should be brought back to Canada where he can receive the same due process any other Canadian would rightly expect. Sadly, one of the last holdouts from this view is Stephen Harper, who is the only person in a position to make it happen. ▀



Issue No 665 / Jul 17 - Jul 23, 2008 / Available at over 1400 locations

VUEWEEKLY

10303 - 108 Street, Edmonton, AB T5J 1L7

T: 780.426.1996 / F: 780.426.2889 / E: office@vueweekly.com / W: vueweekly.com

EDITOR AND PUBLISHER **RON GARTH** / ron@vueweekly.com
 NEWS EDITOR **SCOTT HARRIS** / scott@vueweekly.com
 ARTS / FILM EDITOR **DAVID BERRY** / david@vueweekly.com
 MUSIC EDITOR **EDEN MUNRO** / eden@vueweekly.com
 DISH EDITOR **DAVID BERRY** / david@vueweekly.com
 OUTDOOR ADVENTURE EDITOR **JEREMY DERIKSEN** / snowzone@vueweekly.com
 ASSOCIATE MUSIC EDITOR **BRYAN BIRTLES** / bryan@vueweekly.com

PRODUCTION MANAGER **LYLE BELL** / lyle@vueweekly.com
 PRODUCTION **MICHAEL SIEK** / mike@vueweekly.com
 PRODUCTION ASSISTANT **SARAH HOUTHAM** / sarah.h@vueweekly.com
 LAYOUT / DESIGN **CHRIS BOSCHMAN** / boschman@vueweekly.com

LISTINGS **GLENYS SWITZER** / glenys@vueweekly.com
 LOCAL ADVERTISING **426.1996** / advertising@vueweekly.com
 CLASSIFIED ADVERTISING **426.1996** / classifieds@vueweekly.com
 NATIONAL ADVERTISING **DPS MEDIA** / 416.413.9291
 SALES AND MARKETING MANAGER **ROB LIGHTFOOT** / rob@vueweekly.com
 ADMINISTRATION / DISTRIBUTION **MIKE GARTH** / michael@vueweekly.com
 ADMINISTRATION / PROMOTIONS **AARON GETZ** / aaron@vueweekly.com
 MEDIA ASSISTANT **TREVOR KJORLIEN** / trevor@vueweekly.com
 COVER ILLUSTRATION **JUSTIN TAN** / mail@justintan.net
 CONTRIBUTORS **Paul Blinov, Josef Braun, Rob Brezsky, Rob Brezsky, Kristina De Guzman, Gwynne Dyer, Amy Fung, Brian Gibson, Tamara Gorzalka, James Grisdal, Whitney Houston, Connie Howard, Ted Kerr, Erin Mikaluk, Omar Mouallem, Andrea Nemerson, Carolyn Nikodym, Stephen Notley, Mary Christa O'Keefe, Roland Pemberton, TB Player, Bob Prozac, Steven Sandoz, Bryan Saunders, Jay Smith, Christopher Thrall, Darren Zenika**

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Canada Post Publications Mail Agreement No. 40022989

If undeliverable, return to: *Vue Weekly*, 10303 - 108 Street, Edm., AB T5J 1L7

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PRINTING **THE EDMONTON SUN**
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MAIL LETTERS

ANOTHER SATISFIED CUSTOMER

I say we as the public of Ontario, need to stop this nuclear nonsense now ("Health risks from radiation make nuclear power an unsafe option," Jun 26 - Jul 2, 2008). These politicians have no right to ruin our lives because they don't know how or what direction to take with Ontario's energy crisis. I am dead set against nuclear power.

M JONES

READ MORE ABOUT IT

Connie Howard ("Health risks from radiation make nuclear power an unsafe option," Jun 26 - Jul 2, 2008) could be more helpful to your readers by lengthening her reading list before making pronouncements about nuclear power. A good additional book for her consideration is *Power to Save the World* by Gwyneth Cravens. Cravens writes that nuclear power is clean, safe, inexpensive, reliable, necessary and growing. This is all really good news. Why does Connie Howard, who does know which author, Caldicott or Cravens, is right, only promote the gloomy, unhappy, fearful and pessimistic side of this issue?

RANDAL LEAVITT

CITIES LIVING ON THE AVAILS

Prostitution enterprises are outlawed by the Criminal Code of Canada sections regarding common bawdy houses and living on the avails of prostitution. Yet city governments permit them anyway, and then lie to us about it by pretending these businesses aren't what everyone knows they are ("The business of the world's oldest profession," Jun 26 - Jul 2, 2008).

When the same circumstances existed in Australia, inquiries in two states found their vice cops were routinely paid off. New Zealand and much of Australia subsequently decriminalized the brothels, rather than keep the two-faced system maintained in Canada.

The fear mongering from those who had opposed decriminalization was shown to have been completely unfounded by a recent New Zealand government report. And like similar sex worker organizations in Canada and elsewhere, the New Zealand Prostitutes Collective always advocated decriminalization, contradicting the prohibitionists who had disingenuously claimed to be protecting them.

It's about time Canadians stopped being naïve and started directing suspicion towards the politicians and police officials who argue to preserve the outdated laws they don't enforce with any sincerity, and the obviously dishonest situation being supported.

KEITH BAXTER

FACT OR THEORY?

I read Mary Christa O'Keefe's review on *Expelled* ("There's lies, damn lies and then there's *Expelled*," Jun 26 - Jul 2, 2008) and found her article almost mirroring what she was trying to dispute: the lies of evolution. I haven't seen Ben Stein's movie, so can't judge it yet, but based on your article it's obvious that all of his ideas of "ID" must be lame.

One question lingers for me though: is it not called "the theory of evolution?" And by theory, does that not indicate a lack of proven science? Science, at its core, proves things. Evolution remains a theory, thus unproven.

I don't normally respond to articles, but yours was truly so one-sided, I had to say something. I'm betting you haven't looked at ID, though you certainly seem well versed in the anti-ID websites. Why not have some balance and show some ID websites as well? Sounds an awful lot like what the schools are trying to avoid: giving both ID and evolution airtime in the classroom. Why not let the student make their own decision based on the facts presented?

SCOTT MCNAMEE

Vue Weekly welcomes reader response, whether critical or complimentary. Send your opinion by mail (Vue Weekly, 10303 - 108 Street, Edmonton AB T5J 1L7), by fax (780.426.2889) or by email (letters@vueweekly.com). Preference is given to feedback about articles in Vue Weekly. We reserve the right to edit for length and clarity.

Live from Jasper Ave, it's Saturday night

Surveillance cameras may score points with businesses and the public, just don't expect them to actually prevent or detect crimes

BRYAN SAUNDERS / bryansaunders@vancouverweekly.com
The city recently installed security cameras along Jasper Avenue at 108th and 109th Streets as part of a three-month pilot project at a cost of \$70 000. While the cameras are supposed to make the downtown core safer, an expert in surveillance says it's unlikely that they'll have any significant effect, and far more likely that they're just a waste of money.

Dr Kevin Haggerty is an associate professor of sociology and criminology at the University of Alberta. Haggerty conducts research on surveillance technology and is also an editor for the international journal *Surveillance and Society*. He's written countless books, articles and essays about closed circuit television (CCTV) and other methods of surveillance and notes that, for the most part, cameras don't have the effect the general public thinks they will.

"They seem to [be good at deterring] certain types of crimes. Car break-ins, for example. They seem to be very good if you put them in car parks and that sort of thing," Haggerty notes, before adding, "but they seem to be very bad at [detering] general disorder type of crimes."

General disorder crimes are also known as impulse crimes, Haggerty explains, and generally include the alcohol- and testosterone-fuelled violence seen on Jasper and Whyte Avenues on a regular basis.

"The reason for [the lack of effect] is that a lot of general disorder crime is impulsive. It's not like you sit down and you think, 'Oh, will I get angry at this guy tonight at this location and take a swing at him?' It just doesn't work that way."

Even when car break-ins and other premeditated crimes go down in the area of a city in which cameras are installed, the crime rate often goes up in other areas of the city where there is less surveillance.

"They tend to have a displacement

effect," Haggerty points out. "You haven't solved the condition that makes [some people] get up in the morning and rob from cars. They still have to do that. That's still their occupation; they just have to go somewhere else!"

Haggerty goes on to say that any deterrent effect that cameras might have in any given area is often short lived.

"Even if the crime rate dips slightly in the first year or two, it tends to climb back up soon after that," Haggerty states, "People just become accustomed to them, or indifferent to them."

In London, England—where some estimates suggest there is one camera for every 14 people—surveillance seems to have had very little effect. In 2005, the UK's Home Office (the government organization that deals with law, policing and public safety) commissioned a study about CCTV. The report states that "the most obvious conclusion to be drawn ... is that CCTV is an ineffective tool if the aim is to reduce overall crime rates and make people feel safer." Parts of the report even suggest that crime rates might have gone up after the installation of cameras.

REPORTS LIKE THIS aren't new. For decades, studies suggesting that cameras are ineffective have been piling up. In fact, after cameras were installed on Whyte Avenue in 2003 and 2004, statistics showed that the cameras had no significant effect on crime in the area. The system was dismantled as a result, but the recent installation of cameras on Jasper Avenue seems to suggest that the city isn't ready to give up on Big Brother quite yet.

Haggerty has his theories as to why that might be.

"They have an undeniable public appeal. If you tell people that you're going to install cameras, it's very hard to get people to believe that—you know what—they might not work,"

NEWS CITY

Haggerty speculates. "It's easy politics. It's very easy to win votes in law-and-order kind of issues."

Haggerty's theory is backed up by an Angus-Reid poll conducted earlier this year that found that 68 per cent of Canadians supported the use of CCTV to fight crime, likely because most Canadians think the technology actually works.

But in London—the CCTV capital of the world—only three per cent of crimes were solved because of camera footage. More often than not, most surveillance photos aren't good enough to be used as evidence, especially when the person committing a crime is wearing a ski mask or a hoodie.

It's not just the general public, though: Haggerty adds that the installation of cameras is a great way to win the votes of business owners too.

"If you can actually placate [the business owners] with a \$40 000 camera system ... it's a solution to a political problem, not necessarily a crime problem."

Indeed, Michael Sainchek—one of the owners of Oil City Roadhouse—was quite verbal in his support of his cameras at a press conference last week announcing their installation downtown.

"We're very excited and support the cameras going in on 108th and 109th ... I think it's only going to assure the safety of not only our customers, but the people living downtown," Sainchek said at the time.

Shirley Lowe, executive director of the Old Strathcona Business Association, shares Sainchek's sentiment. She says that not only would she have preferred that the city had kept the cameras up on Whyte Avenue, she would have liked to see more of them.

"I don't think they were up for a



long enough time-frame, frankly. And they weren't everywhere. They were in pretty specific locations," Lowe states.

AS HAGGERTY EXPLAINS, though, this is where a kind of slippery slope can begin. Currently, the cameras on Jasper Avenue are unmonitored and run on a 72-hour loop, which means that people have three days to report a crime before the tapes are destroyed and any potential evidence is lost. On the bright side, this means that the cameras don't pose a huge privacy concern—yet.

However, once officials see that the cameras aren't having the deterrent effect they had hoped for, Haggerty speculates that they'll probably look at the possibility of adding more cameras or having the cameras monitored to see if that makes a difference. It's at this time, he explains, that people should start worrying about privacy.

"You have to remember that it's a very boring job watching those cameras. And you've got to figure out a way to make your job interesting," Haggerty points out. "You also have to figure out a way to discriminate. What do you single out to look at any given moment of the thousands of potential things you could look at? Well, there's lots of research that says that the officers spend their time looking at people of colour."

"And typically, the camera operators are men, so they usually spend a lot of their time just scoping out women, to the point that they will videotape sex acts and trade them

across shifts—those kinds of things."

One of the more expensive solutions to the crime epidemic would be to hire more police officers. But the easiest solution the city's criminal woes, Haggerty concludes, would be not to hand out so many liquor licenses in the same parts of the city. Haggerty is by no means a prohibitionist, but says that alcohol is the highest correlated factor associated with rowdy and violent criminal behaviour.

"Essentially it's the liquor establishments that are creating a risk, but then they're not responsible for it. They benefit, they profit, and then they throw these people out onto the street, and say, 'Now it's a social responsibility. Now it's your responsibility.'"

A patron of a Jasper Avenue bar asking to be identified only as Seth, doesn't necessarily think there should be fewer bars on Jasper Avenue, but he does agree that drinking establishments stop short when it comes to keeping the streets safe.

"Honestly, there should be one cop at every bar probably, because the bouncers aren't going to do shit," he charges.

Mike Pierce, another bar patron, adds to this thought: "The money spent on the cameras would have been much better spent having somebody stand on the street and prevent that crime from happening in the first place. If they can show me any sign that [cameras] work, then I'm cool with it. Otherwise, I think it's kind of pointless, and a little Big Brother-ish." ♥

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Why Alberta's \$4 billion greenwash doesn't add up to much of anything

RICARDO ACUÑA / ualberta.ca/parkland

It seems lately that the role of government in Alberta has become more and more about image and spin than about actually doing anything concrete and positive in the public interest. The attitude seems to be that it doesn't really matter if you are actually doing anything positive, as long as you can convince people that you are.

Given this priority set, the Alberta government is currently facing two significant image problems that it has to deal with. The first is the fact that a growing number of people and jurisdictions around the world are concerned about the environmental costs associated with extracting Alberta's bituminous sands.

In particular, there is a growing outcry in response to the government's unwillingness to take concrete actions to reduce greenhouse gas emissions from the industry. In other words, people are starting to see through the government's efforts to fix Alberta's environmental image without fixing the environmental practice. It has reached a point where it has the potential to jeopardize future sales of Alberta oil and bitumen to areas of the United States.

The second public relations challenge being faced by Alberta is its growing image—both within the province and across Canada—that it is a spoiled brat rolling in money with no long-term plan or vision. Albertans are beginning to demand an end to whimsical spending and a focus on saving for the future, and other Canadians are starting to wonder why the same economic circumstances that are making Alberta stinking rich are making it harder for them pay rent, buy groceries and find work.

This image of Alberta was further reinforced recently when CIBC World Markets predicted that, given current oil and gas prices, Alberta's surplus

for this year would be in the range of \$12 billion. This coincided with the premier and his cabinet giving themselves a 30 per cent pay raise, and then letting four senior public health officers go, ostensibly because they wanted too much money.

In keeping with its focus on image over substance, the Alberta government last week found a way to "deal" with all these issues at once—they announced an environmental initiative which will put \$2 billion towards public transit for municipalities in the province and put another \$2 billion towards subsidizing the development of carbon capture and sequestration in Alberta.

By announcing this program now, before the first quarter financial update comes out at the end of August, the government is essentially able to hide \$4 billion out of its revised projected surplus and bypass the call for increased savings. It also means the projected surplus which is reported to the rest of the country will be \$4 billion less than it would otherwise have been.

This is not new. It is entirely in keeping with former Premier Klein's well-established practice of low-balling projected surpluses in the provincial budget so that he would have wads of cash to spend on high-profile image and public relations exercises over the summer months.

Instead of spending this money \$400 at a time like his predecessor did, however, Mr Selmach decided to kill two birds with one stone and spend the money on greenwashing Alberta's image.

Despite a news release full of information about Alberta's leadership and proven commitment to reducing greenhouse gases, the reality of what will be done with the \$4 billion is very different.

There is no question that the \$2 billion for public transit in the province is needed. Municipalities in Alberta have been screaming for infrastructure and

transit funding from the province since before the current boom. But they have also been asking for a funding plan which looks at the long-term needs and funding issues of municipalities. Two billion dollars will help Alberta's municipalities pay for some of their backlogged public transit needs, but is nowhere near enough to help them meet the pressures that the current boom has brought.

Effective and usable public transit systems require long-term planning, vision and funding. Surprise nickel-and-dime announcements at the whim of the provincial government make this an impossibility. What happens to the municipality that uses this money to embark on a major expansion and redevelopment of its transit system, only to find out in two years that the province won't provide money for the rest of it?

THE REMAINING \$2 BILLION will go toward funding the government's carbon capture and sequestration (CCS) pipe dream. This government has based its entire climate change plan (as inadequate as it is) on the development and implementation of CCS. The theory is that if CO₂ can be captured instead of being released into the atmosphere then it can be transported to big underground formations where it can be stored forever. Furthermore, oil and gas companies can buy this CO₂ and inject it into their old wells to help them get more oil and gas out. The Alberta government loves to talk about how everyone wins in this scenario: we reduce CO₂ emissions, large CO₂ producers actually make more money and oil companies can extract more oil and gas, allowing them to make more money.

The problem is that CCS is not about reducing emissions; it's ultimately about taking emissions and hiding them. There is no guarantee or evidence that the CO₂ can be held underground over the

CONTINUES ON PAGE 12

Beyond the gay bar

LGBT nightlife in post-Roost Edmonton

TED KERR / tad@vuwweekly.com

"I would be horrified to find out that a man could not kiss his boyfriend at my bar," says Matthew Glass, the general manager at The Bank Ultra Lounge.

It's a bold and unequivocal statement considering that last spring a widely circulated Facebook post pegged the Jasper Avenue bar as the scene of an altercation between the bar's bouncers and two men trying to get in for a drink.

Glass is adamant that the incident, which allegedly involved homophobic remarks, the threat of violence and the directing of the men to a gay bar, was nothing more than a misunderstanding.

"It didn't occur the way it was stated, it was misrepresented," he says. "To be blunt, we don't care who you are. What we consider is will you fit in, age, the way you're dressed, are you there to have a good time?"

When asked if the bouncers have special diversity training to help them deal with the wide range of customers they may encounter, Glass isn't as definitive.

"I am not sure what that training would be. In the end we believe that people should be treated with respect. We do what we can to create a safe environment."

While what really happened that night wasn't fully resolved—the two men never lodged a complaint with the police—it illustrates that in a city that lost its only pansexual nightclub, the Roost, last year, the lack of choices for queer nightlife is causing problems for many.

Concern about safety in the city's nightlife hotspots, which has led to the city implementing measures such as alcohol restrictions and the installation of surveillance cameras, combined with still-too-common homophobia makes the plight of the queer club-goer even more precarious.

Recently relocating to the city from Toronto, Jamie Miller recognized that the queer scene in Edmonton needed a change. The dearth of queer clubs in the city—and the fears about safety and acceptance that comes with it—was part of the motivation behind Uplift, a promotions and entertainment business he founded to throw monthly parties called Pure, intended to be safe, fun

NEWS | LGBT

places for gays—as well as people who are unsure about their sexuality—to go and feel comfortable.

"There are hundreds of closeted gay guys here that are afraid to come out," Miller says. "Unless they want to stand under a big rainbow on Jasper Avenue, there's no place for them to go."

Breaking down the straight bar/gay bar divide is the thinking behind holding Pure events at locales that don't specifically cater to gays—the next one, planned for Jul 19, is at Velvet Underground.

"Those guys need to get from point A to point B without being noticed, [so] by having our parties in predominantly straight venues they find a safe place they can go."

Miller adds that while having LGBT events in straight venues also helps break some of the stereotypes that can lead to situations like the one at The Bank, many owners still need convincing.

"In a city that has a narrow idea of what gay is it can make it difficult to convince a venue owner to let their space be used for a gay event," Miller says.

He recalls the experience at the Rouge Lounge, which hosted the Jun 14 Pure: Pride event. Located across from the buildings that house Woody's, Buddy's, Steamworks Bathhouse and Pride Video, the owner was nervous about being seen as a gay bar and was hesitant to host the event. But as the night progressed, Miller says there was a transformation.


"He was seeing all his regulars and he didn't know they were gay. Then his plumber walks in and that was it, he was blown away," relates Miller. "It's these moments of realization that change the culture and help Edmontonians see that gay life is more than what they typically see, and that there is more to life than the Oilers, the UFC and trucks. Life can include seeing two men holding hands."

CONSTABLE TIM HORON of the Edmonton Police Service Hate

CONTINUES ON PAGE 12

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Never tell me the odds

Despite Bush, attack on Iran unlikely this year

COMMENT

DYER STRAIGHT

GWYNNE DYER
gwynne@vueweekly.com

The Iranians have clearly concluded that all the American and Israeli threats to attack them are mere bluff. Israel could not destroy all of Iran's nuclear facilities unless it was willing to drop large numbers of nuclear weapons on Iran. The United States could do the job using only conventional weapons, but in reply Iran could close the Gulf to tanker traffic and cause a global economic crisis. So the US and Israel must be bluffing, unless they're crazy.

This explains the bravado of Iran's little propaganda show on Jul 9, when it test-launched a number of ballistic missiles, including one that has the ability to carry a nuclear weapon and the range to strike Israel. This elicited the usual veiled threats of an attack on Iran from both Washington and Jerusalem, but the Iranians don't believe them any more.

The Shahab-3 missile that the Iranians tested has flown before, and it could indeed reach Israel. However, it lacks a proper guidance system, and probably could not penetrate Israel's anti-ballistic missile defences. More importantly, as the US *National Intelligence Estimate* of last December affirmed, Iran has no nuclear weapons, and closed down its program to develop a nuclear weapons capability in 2003.

The main purpose of the tests was to strengthen the position of hardliners in domestic Iranian politics. The Iranian Revolutionary Guards, the organization that carried them out, wants to keep the confrontation with the United States and its allies alive because it fears that other elements in the regime might bargain away Iran's right to enrich nuclear fuel for civilian use.

If neither the United States nor Israel intends to attack Iran, this is a cost-free strategy: you win the domestic political struggle and nothing bad happens to you internationally. If you miscalculate, however, you get a war out of it. What are the odds that the Iranians are miscalculating?

President George W Bush seems to have convinced himself that something must be done about the "Iranian threat" before he goes, but he faces the almost unanimous opposition of the US military and intelligence establishment, who are horrified by the prospect of an unwinnable war against Iran. Last December's *National Intelligence Estimate* was a deliberate attempt to undercut the Bush administra-

tion's relentless propaganda about the "Iranian nuclear threat."

Prime Minister Ehud Olmert's coalition government in Israel might collapse if he chose to attack Iran alone, and the Israeli military are clearly divided on the feasibility of such an attack. Besides, Israel could not do such a thing without Washington's approval—Israeli aircraft would have to fly through Iraqi airspace, which is under US control—so it all comes back to what Bush decides.

HE PROBABLY doesn't know himself yet, and his main concern must be that senior soldiers and spies in Washington would go public to oppose such an adventure. In circumstances like these, I generally consult the International Institute for Discussing Current Affairs Over Dinner, whose advice can be had for the price of a good meal.

Membership is limited to myself, my wife and my many talented children. Like me, they are experts in everything, and one of our most effective analytical tools is an exercise called Setting the Odds. A quorum of the Institute's membership is currently on holiday in southern Morocco, and we deployed this technique at dinner last night.

I offered my colleagues two-to-one odds that neither the United States nor Israel would attack Iran this year, and they laughed in my face. Their response was the same at odds of four-to-one. At six-to-one one showed a mild interest, but still declined the offer. From which I deduce that for all the huffing and puffing in Washington and Jerusalem, an actual attack on Iran this year is extremely unlikely. The Revolutionary Guards are right.

You may object that this technique lacks scientific rigour. I would reply that so does everybody else's, and at least you get a nice meal out of this one. Moreover, we have a good track record, mainly because we assume that while individual leaders may lose the plot, large institutions like governments and armed forces are generally more rational in their choices.

Some people in the White House have convinced themselves that the Iranian people will rise up and overthrow their government as soon as the first American bombs fall, but the professional soldiers in the Pentagon don't believe in fairy tales. Six-to-one says that there will be no US or Israeli attack on Iran this year.

Gwynne Dyer is a London-based independent journalist whose articles are published in 45 countries. His column appears each week in Vue Weekly.



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Shot or not?

HEALTH

WELL, WELL, WELL

CONNIE HOWARD
health@vancouverweekly.com

Merck has responded to the rash of stories calling into question the safety of Gardasil, and announced they remain confident in the safety profile of the drug. Public health educators have challenged my statement that there's nothing to be lost by postponing the shot. So I picked up my phone to ask HPV vaccine developer Dr Diane Harper of Dartmouth Medical School about it.

"The data we have is for 15 to 26 year-old-women ... the vaccine works well for that age group. I have difficulty putting the emphasis on 10- to 12-year-olds," she told me. And the pressure many are feeling, to comply, is "not necessary ... the vaccine is still very effective at a later age, even in those who've already had an HPV infection."

Which buys parents with reservations a little time, but still leaves them with the question of what to do a few years down the road. The position of public health workers, and of Merck, is of course that the benefits of Gardasil outweigh the risks, but what isn't very often taken into account is the cumulative effect of all the vaccines our children are getting.

Nor is there much room for opposition to a one-size-fits-all approach—existing immune and autoimmune conditions play a key role in how individuals respond to vaccination, and should be taken into account, so while eradication of communicable disease is something to strive for, it's time we move to a more nuanced approach.

Honest discussion of risk/benefit balance is a good place to start, as is an honest discussion of public health philosophy. Much like war casualties are justified in the name of security, vaccine casualties are justified in the name of the assumed greater health good delivered to the public.

Some illnesses have been successfully eradicated with vaccines, but cervical cancer isn't going to be one of those. The HP virus is only one of the risk factors for the disease—it comes with many that have nothing to do with the virus. Smoking, inferior nutrition (which is why cervical cancer is a much bigger problem in the developing world), other sexually transmitted diseases, a suppressed immune system, multiple pregnancies and synthetic hormone interference (which unfortunately includes synthetic birth control pills) are key factors, and even those pushing the vaccine are quick to admit

that those should not be overlooked or underestimated.

And Gardasil, which potentially protects from a disease that will strike only a small number of women many decades down the road, is striking down young women on the cusps of their lives. From the Vaccine Adverse Events Reporting system (VAERS)—a previously healthy 12-year-old dies in her sleep three weeks after her Gardasil shot. An 11-year-old dies of anaphylactic shock three days after her Gardasil shot. A 17-year-old suffers severe heart arrhythmia and dies two days after her third Gardasil shot.

Brittany LeClaire, 13, is paralyzed within days of her third dose, then spends months learning to walk again with a walker. Jessica Vega, 14, is paralyzed after her second shot, now lives with the paralysis-causing autoimmune-system disorder Guillain-Barre Syndrome and has had to learn to walk again. Jesalee Parsons, 15, previously healthy, begins vomiting the day she gets her Gardasil shot, has been hospitalized on and off for more than a year and now lives with pancreatitis and chronic pain. Brooke Petkevicius, 19, a scholarship student at Berkeley, dies 14 days after her first Gardasil shot, of a pulmonary embolism. And that's not a complete list.

IT'S TRUE that the majority of reactions reported have been minor, but these are young women who wouldn't likely, in hindsight, have been willing to risk reactions that range from genital wart outbreaks to seizures, paralysis, blood clots, treatment-resistant pain and death in exchange for a reduced risk of cervical cancer many decades down the road.

Nothing is risk-free, but we should be free to choose our risks, and we should be fully informed, not managed into compliance. Given that the vast majority of HPV infections clear spontaneously (90 per cent within two years), given the severity of and numbers of adverse reactions, caution with the vaccine is legitimate, not foolish.

An editorial in the *New England Journal of Medicine* in May of 2007 acknowledged the legitimacy of caution in light of "unanswered questions about overall vaccine effectiveness, duration of protection, and adverse effects that may emerge over time."

Whether to vaccinate or not is a personal decision, and those who wish to opt out should be permitted to do so guilt-free. And they should be permitted to do so without having accusations of archaic sexual attitudes levelled their way. For many, choosing to postpone or pass on the shot is nothing more than a health decision. ▽

Dope World, please can I get another hit?

GAMES

INFINITE LIVES

DARREN ZENKO
infinitegames@vancouverweekly.com

The little clan fusses past me, mom harried and snappish, drag-hustling her tired kids. The wee ones are face-painted—two tow-headed Spider-Mans aged about six and four—and you know that means they're at the cranky end of an exhausting Big Fun Day doing Stampede stuff. But mom's gotta pick something up at Michael's before they close, capping the day with an enervating foray into the world of big-box arts 'n' crafts.

But fatigue and fed-up children—the older boy's drawn out a single "Noooooooooooo" for a good 20 paces from SUV to store entry; with wind like that she should get him into summer Band Camp—can't blunt the mother-bear wariness. A lone man in sunglasses, leaning against the wall by the sale-priced plastic poppies, smoking and texting? She hurries her brood through the sliding doors and gives me The Look. Calgary may have pushed the wildcats westward, but still its parking lots teem with predators ...

If only she knew that I wasn't texting my pervert buddies but actually buying and selling drugs. Or, not so much "actually" as virtually, courtesy of *Dope World*, Capcom's mobile iteration of the venerable underground-economy simulator. When I saw the title on Telus's downloads list, I figured it couldn't be—I'm so used to the mainstream's what-about-the-children panic on drug motifs that I figured they must be using "dope" in the slang sense of "notably excellent," that it might be some kind of dated, pandering urban-fashion gamelet. But, no, I fired it up and there I was: hustling crack in Etobicoke, in deep to the loan shark and ready to work my way up through heavy traffic.

I've got a bit of a love-hate thing with portable gaming. Primarily, I love being unshackled from my television, to play my DS or PSP in a tree-shaded deck chair or on a comfortable toilet ... and I love playing games that display well, unlike a lot of current 360/PS3 games whose every aspect seems consciously designed to induce me to throw over my (perfectly good, goddamnit!) standard-def Trinitron for a budget-obliterating 1080p plasma. But I've have a pathetically hard time getting over the uncool social optics of a grown man futzing with a DS in public. My cellphone,

though ... that's a handy disguise. Nobody looks twice at an adult hunched over and texting away; how are passers-by to know I'm playing videogames rather than thumbing shorthand trivialities to my buddies?

THE PROBLEM: playing games on a cellphone—at least on my generation of cellphone, which I guess was antiquated before I even got the thing out of the box—sticks. I've downloaded dozens of titles, and my SD card's got gigs of space for more, but they've all sat idle after the first few moments of desperate diversion. Poker games, colour-matching puzzle games, classic arcade games, action games, even real-time strategy games ... so many attempts, so many disappointments. Clunky interfaces, slow performance, shitty key-mapping, anemic content ... this is a multibillion-dollar market? I guess nobody goes broke overestimating the First World's willingness to bet five bucks against the remote possibility of a bank line's worth of diversion.

As far as this cavalcade of stinkers goes, *Dope World* is about as good as it gets; at the very least its interface—the whole game takes place within pull-down menus on a single status screen—is suited to the platform. It's your basic trade-route game: find a low-selling market, move the shit to a high-buying market, repeat for big \$\$\$\$. Sink those ill-gotten gains into improved dope-dealing technologies that help you weather the semi-random depredations of rival gangs and vice cops. More or less a rote feedback loop, *Dope World* did its job: downloaded while waiting for my fiancée outside the bra boutique and redeployed outside the craft-notions warehouse, it compressed eternity into something like bearable time. Still, in hindsight, I'd have been better off bringing a book.

Either that, or ... upgrade? I've done my share of drooling over iPhone and iPod Touch. Sweet crystal screen, lovely touch interface, heavenly tech fetish-object. Sure, I've already got two machines built specifically for go-gaming, one of which already has a touchscreen, but ...

... the optics. Mature modern dude making use of a serious device for grown-ups, or stunted geek zoning out and thumbing away at a videogame for kids? How much more wary a bear-stare would I have received from Harried Mom if she'd seen the Strange Man playing Nintendo?

I'd thought I was over game-shame; guess I was wrong. ▽

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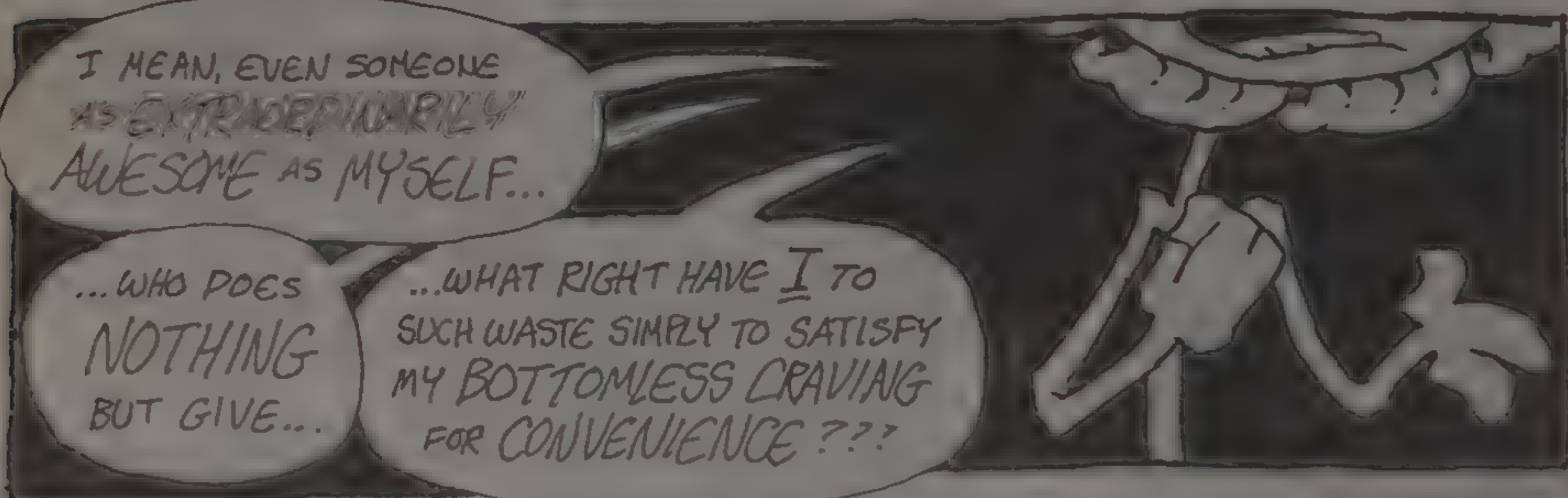
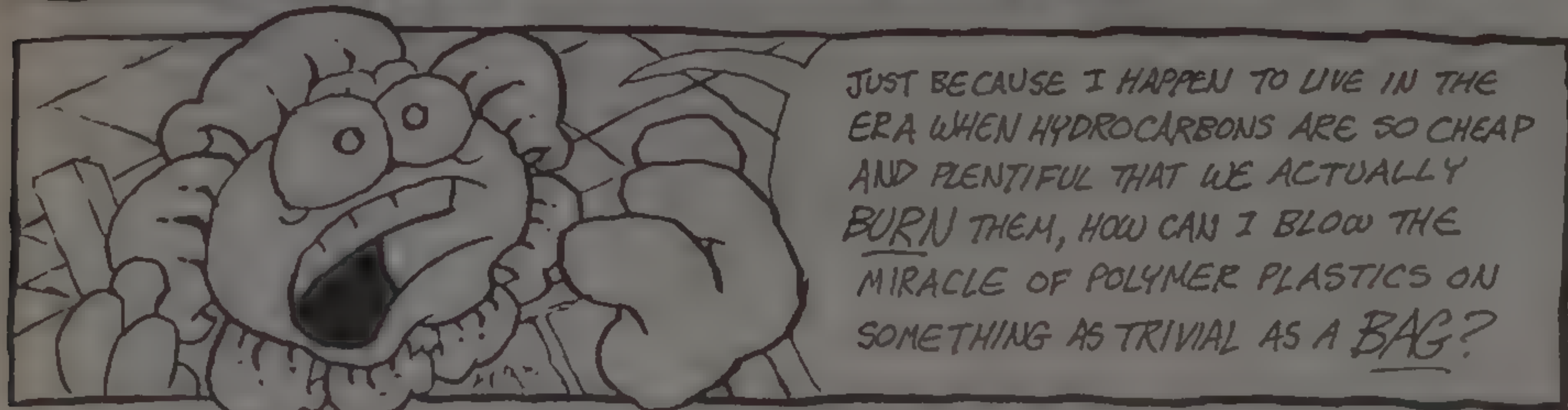
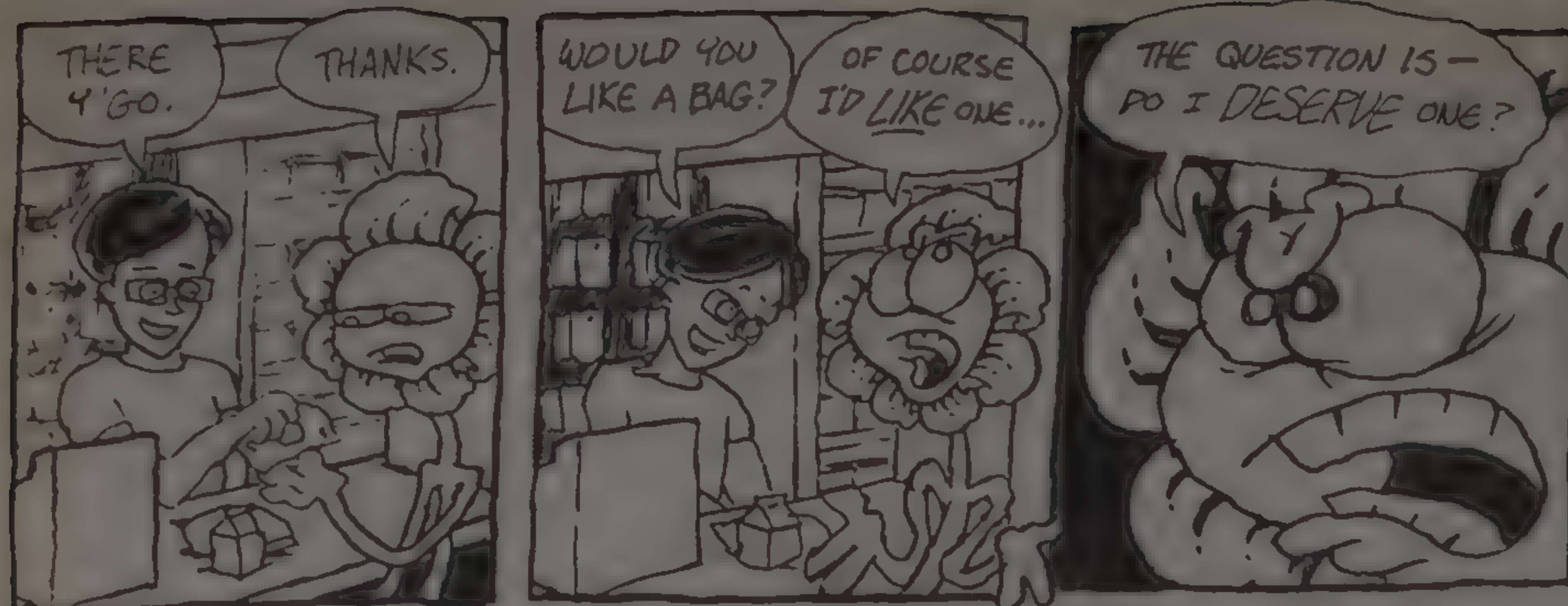
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Every Expense



GAY BAR

CONTINUED FROM PAGE 8

Crimes division thinks that we have already come a long way in our city, noting that he hasn't seen a rise in LGBT-related complaints in the last year.

"Certainly we have a ways to go, but look at the Pride parade this year: it was the largest attendance the city has ever seen. I think our city is becoming more tolerant of alternative lifestyles. Typically we find this among young people who are bringing a more diverse point of view than ever before."

For Horon—who, along with other members of the Edmonton Police Service, has worked with the Lesbian, Gay, Bisexual, Transgender and Queer Liaison Committee to ensure they have a better understanding of queer culture—sexual orientation isn't the biggest concern when it comes to nightlife safety.

"Whenever you have alcohol

involved, homosexual or heterosexual, the chance of an incident becomes higher. As we approach it, there's just as much of a chance of violent incident between two gay males."

More proof that the lines between gay and straight nightlife are beginning to blur is bars like the Empress Ale House hosting gay-friendly nights Beers for Queers, first conceived as a one-time-only event during Pride Week, will likely be a regular occurrence if organizer Sean Thompson—who says he has long craved a place to go near his southside home to just grab a beer and feel comfortable—has his way.

"Rainbows and disco balls have their place, but when it's your only option it gets old fast," he says, adding that events like his and Pure go a long way in making the LGBT scene safer and more accepted.

"A lot of gays aren't sure that they want to make the trip to Whyte Ave at night. Having a patio full of queers on Whyte shows the public that being gay is OK in Edmonton." ▼

ISSUES

CONTINUED FROM PAGE 8

long term, and we do not know what impact the CO₂ will have on the environment and ecosystem once it is underground.

The biggest problem, however, is that industry is only interested in CCS to the extent that the government is willing to fund its development and implementation. Because the government is unwilling to regulate industry or enforce emissions cuts, they apparently have no option but to pay for it. So this \$2 billion greenwash is nothing more than a government subsidy to an industry rolling in record profits to implement technology that will help them make even more money. What ever happened to the long-standing principle of polluter pays? Why is the government paying to clean up industry emissions?

And the actual difference it will make in terms of the environment will be negli-

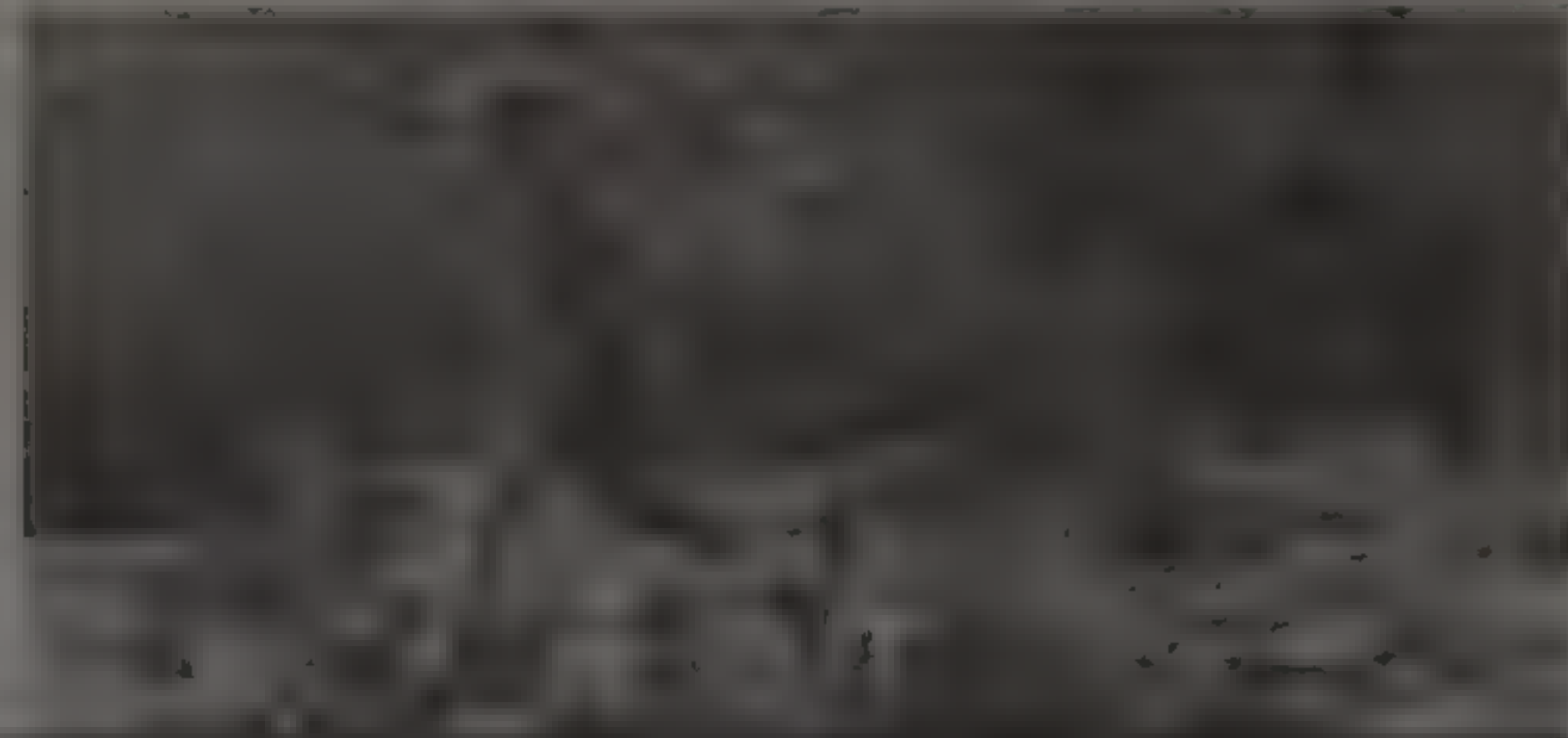
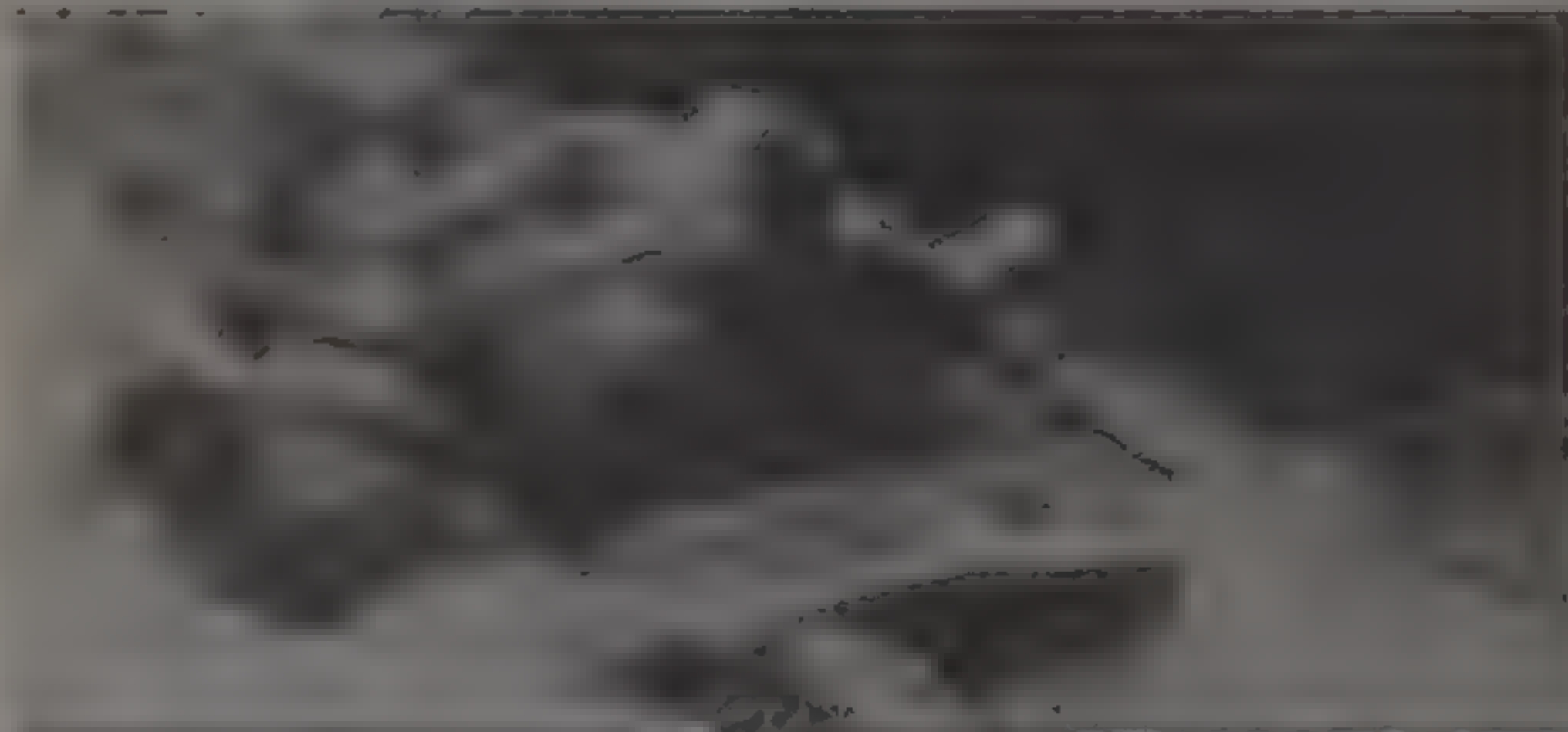
gible and meaningless. Once fully implemented, the government's CCS plan would be capturing and storing some five million tonnes of CO₂ annually by 2015. That represents about two per cent of present total emissions. But under Alberta's emissions reductions plans, our total emissions by 2015 will actually be some 20 per cent higher than they are today, so the actual impact of this \$2 billion will be next to nothing for the environment. Only industry wins.

When it comes to substance and the long-term impact from this announcement, the whole thing is an absolute joke. It's not about the environment or controlling emissions, it's a \$4 billion public relations campaign—a greenwash—and hopefully Albertans will be able to see through it. ▼

Ricardo Acuña is executive director of the Parkland Institute, a non-partisan public policy research institute housed at the University of Alberta.

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Capital weight gains

Vue presents your guide to fair food

ERIN MIKALUK / erin@vueweekly.com

Mini-doughnuts. A simple phrase, but what images it evokes. Warm, bite-size rings of dough, dunked in hot oil then generously coated in sweet cinnamon sugar. Oh yeah—it's fair season in Edmonton. You can smell it in the air.

With the start of Capital Ex comes the greasy, deep-fried onslaught of oh-so-irresistible fair food. Of course, it's essential to check out the butterfly exhibit, to win a stuffed toy for your sweetheart at the shooting gallery and to ride the scariest ride on the grounds. But for me, food is always the biggest draw; and, judging by the long lines at the pizza stands and candy floss booths, I'm not alone in my belief that eating large is the point of being there.

This year, the carnies are ready to roll out and tempt you with your favourite treats in all their artery-clogging glory. And let's face it, we're buyin'. Here are some of the oldest and newest items to hit the carnival food circuit.

CORNDOG

Anything that has a national day of recognition dedicated to it has to have a lot going for it. Dating back to 1929, no other deep-fried delight has endured so long. And judging by the number of discarded skewers that seem to dominate every garbage bin,

FAIR FOOD

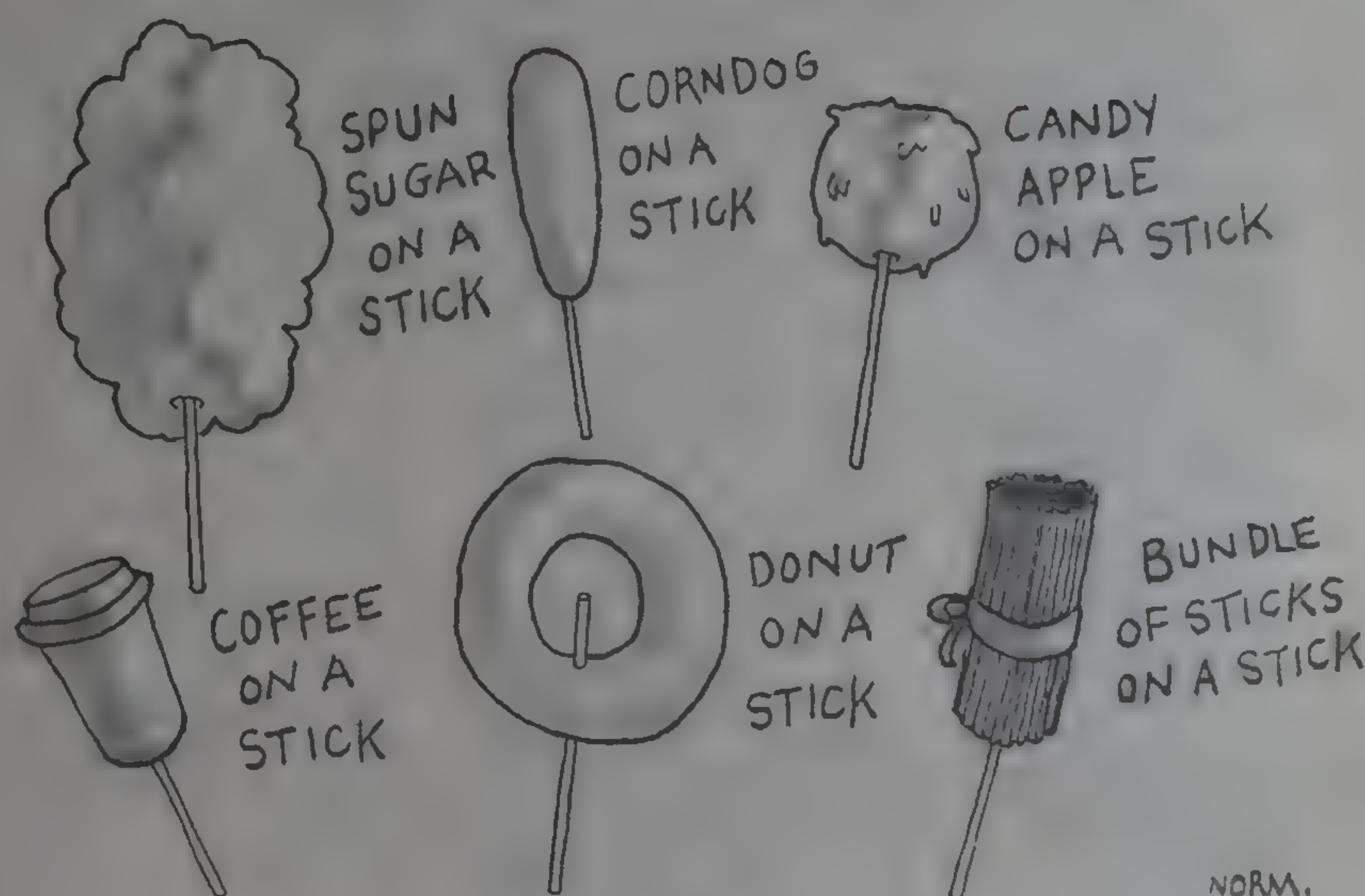
the cornmeal-battered sausage hasn't lost its charm. Booths will often differ in their delicacies, but rest-assured, the corn dog is one treat that is sold at them all.

THE DEEP-FRIED DESSERT

If a hot dog tastes better deep-fried, why shouldn't dessert? That's the thinking behind the oodles of after-dinner treats being plugged into hot oil and sold by the millions. Deep-fried Twinkies, deep-fried Oreos and deep-fried cheesecake are just some of the desserts making their way onto the list of carnival favourites. Similar in appearance to the mini-doughnut, the deep-fried Oreo even won a prize at this year's Texas State Fair. Coated in crispy batter, yet soft and creamy on the inside, each will tempt even the most health-conscious fair-goer.

PIZZA ON A STICK

Hmmm ... is that like a corn dog? Yep! And it looks exactly like it sounds—crispy dough wrapped tightly around an enlarged popsicle stick, filled with cheese and sauce, then coated in pepperoni, ham or any other toppings you desire. The new Pizza on a Stick joins the pickle on a stick and candy apple



as one of the most popular items to be given the corn dog treatment on many fair grounds.

MINI-DOUGHNUT

Type "mini-doughnut" into Google and something becomes very clear—with close to one million returned results touting everything from mini-doughnut recipes to sales ads for personal mini-doughnut machines, the deep-fried delicacy is a very popular item. I know from personal experience that people will wait a very long time before abandoning the chance to pop that bite of deep-fried dough into

their mouths. Rolled in cinnamon sugar and shaken (not stirred) to perfection, the mini-doughnut remains a crowd-pleasing favourite.

TACO IN A BAG

This recent addition to the camy food list can be summed up in one word: brilliant! The appropriately named Taco in a Bag was a best-selling item at many fairs last year, and it's no wonder. Not many people can resist the simple combination of taco meat, crushed nachos and veggies. Just open up the plastic bag and viola—a gourmet dinner!

TURKEY DRUMSTICK

Meat lovers, this one's for you (Vegans, run away in terror.) The Turkey Drumstick is not for the faint of heart. A massive leg of turkey slathered in BBQ sauce that looks like something taken straight out of the Flintstones may not be appetizing to some, but to others, gnawing on that leg is pure delight.

So this fair season, go hard, I say! Devour those grease-dripping, deep-fried and messy treats. Just one word of advice: don't forget the wet-naps. ▽

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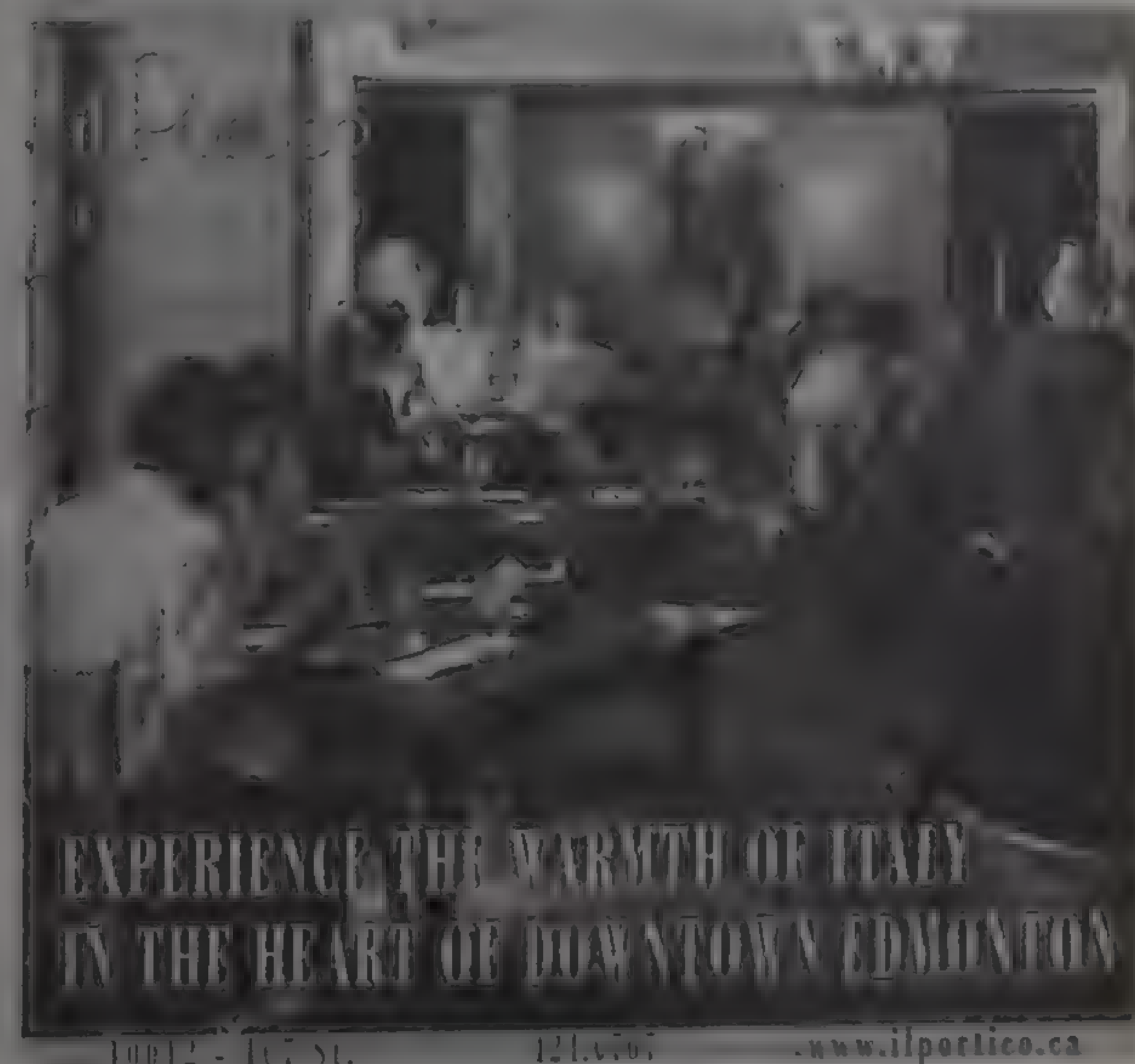
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In bloom

Wildflower Grill overcoming early hiccups

CHRISTOPHER THRALL / christopher@vancouverweekly.com

From the outside looking in, it doesn't look hard to try something new. A small, successful independent restaurant "chain" that tries a new type of approach, built on the experience earned, doesn't seem that hard: lease a location, hire a different interior designer and poach the best damn chef you can find. If it all comes together, it's incredible. **Wildflower Grill** is incredible.

From the outside looking in, Wildflower Grill is quiet and unassuming. The new crown jewel in the L'Azia chain sits across the street from the renowned Il Portico, within the street-level façade of the facelifted Matrix Hotel (formerly the Inn on 7th).

I pushed my way through the door and into the warm, comfortable space inside. I barely had time to take in the cream and sage leather seats, mid-toned wood and whitewashed walls sporting wildflower art beneath 14-foot ceilings before Joseph, smiling broadly, welcomed me. The head server led me to a corner table for one against the enormous, street-level window.

Joseph returned quickly to ask about my wine selection. I ignored the hefty book on my table and asked for

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a glass of red wine, he selected a 2006 Mark West Pinot Noir (\$13) from the list off the top of his head.

I RETURNED TO THE MENU and the internal debate I was having between the lamb (\$38) and a "Poussin Two Ways" for \$29. The *coq au vin* with ham, Emmenthal and spaetzle was winning until Joseph suggested that, as good as it was, it was still chicken. I grinned and decided on the lamb.

I knew that I wasn't going to have the appetite for both appetizer and dessert, so I gambled on their sweets trolley and regretfully passed on one of the luscious apps. With my lamb, I was promised a pomegranate glaze, panko crust and Yorkshire pudding on the side, along with a creamy fondue. It sounded heavenly, and I sipped at my vibrant, bold wine as I settled in to wait.

My Wildflower Grill meal began with a small *amuse bouche* on a silver spoon. A small cube of cool, cured tuna sat next to a serving of *crème*

fraîche less than half the size of a pat of butter under a single sprig of greenery. Exactly as intended, the soft and slightly chewy morsel sufficed to perk up my taste buds in anticipation of what was to come.

Joseph came by soon after to sweep the small plate out of my way and replace it with a long white rectangular platter, which held a chrome measuring ladle, warm brioche roll and a small tray of two types of organic butter—cow and goat.

The warm roll was firm under each spread, but my palate wasn't refined enough to tell much difference between the two. The goat butter seemed milder, but that was all. I toyed with it and finished half, rinsing out each second bite with the round flavours of the Pinot over the next half hour.

The downtown shadows were growing longer when Joseph approached with an enormous, square white platter. Between two halves of puffed Yorkshire pudding, my lamb chops were interlaced vertically and supported by a steaming stack of vegetables. They rested against a small, square white fondue set. Joseph lit the candle and left me to the exquisite aromas of my meal.

EACH TENDER BITE of lamb, pork or veal, sweetened, crisp crust and melted on my tongue. It combined beautifully with the sautéed asparagus and peppers. The slice of nectarine underneath was an unexpected treat. I dipped the occasional bite into the creamy, garlic-infused herb Fontina

fondue with great delight. I shredded bits of brioche and Yorkshire pudding when it felt right.

For the price, the amount of food wasn't overwhelming. I polished off the meal and, while glad I hadn't ordered an appetizer, still had room for dessert. The menu featured several ports, ice wines and specialty coffees, but I zeroed in on the \$12 dessert selections. I skimmed past the exotic cheesecake, frangipane tart and beignets to settle on a chocolate tasting or the "Canadiana."

My choice was a patriotic jackpot. Another square platter arrived quickly, boasting a sweet glass of pear ice wine, a pair of tiny ginger snaps and a scoop of pistachio ice cream rolled in crushed pistachios. The elderberry panna cotta was a mysterious, gelatinous ring with a rich, sweet flavour and the tiny daub of maple parfait was heavenly. I inhaled the whole without putting down my fork, swirled my Pinot Blanc and toasted the Wildflower Grill before downing the last of my wine. Mission accomplished, I tossed my white linen napkin casually on top of my empty plate. Wow. Including tax and tip, I was nearly \$100 poorer and exceptionally well-fed.

When it all doesn't come together Wildflower Grill is less incredible. Still suffering growing pains, it has earned some negative word of mouth from the first wave of patrons. However, with the right timing—and the right server—the Wildflower Grill is a splendid new jewel in Edmonton's culinary diamond mine. ▀

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Poor Winnipeg. The Jets left. The Blue Bombers haven't won a Grey Cup since 1990. Even one of their best bands, the Weak-erthans, sing about how they hate Winnipeg.

Now, sure, the winters suck and there are all those mosquitoes, but I have a soft spot for Winnipeg. It's a humble city with a warm heart. I remember a few years back being stranded downtown on a windy night in November. It was freezing and there wasn't a bar to be found. (I didn't say I remembered the night fondly.) However, when I finally did find a pub, I was pleasantly surprised to learn they stocked something called Fort Garry, a local brewery in town. I had the Dark Ale and thanked my lucky stars I was no longer outside and had a beer in my hand. I actually ended up having a good time that night.

Fort Garry was bought a couple years ago out by growing BC company Russell Brewing, and they have been pushing their way westward recently. Their beers are now frequent residents on Edmonton beer shelves. For old times sake, I tried a Fort

Garry Dark recently to see how it fared with the night-warmer of my memory.

IT POURED a deep reddish-brown with a light tan head that faded fairly quickly. It's sparkling clear—a very attractive beer. The subdued aroma is sweet with caramel and creamy chocolate, and no hop aroma to speak of.

The flavour is sweet and lighter than the colour would suggest. The caramel comes through in spots and is accented by some hint of toffee sweetness as well. Only a barely detectable level of hop bitterness appears. There's also an interesting drying at the finish, possibly the result of some darker malts.

The body is light, almost to a fault. By the appearance one would expect something with a little more richness. The primary quality of this beer is cleanliness—it is clean like a lager and it certainly goes down easily.

The brewery puts it forth as a British-style dark ale, which suggests a brown ale to me. While the colour is a brown ale, the flavour profile is not: it's more like a red lager or a red ale brewed cooler to keep fruity esters down.

To that end, it probably makes for a decent summer quaffer—the kind of beer that works in bunches of two or three on a sunny day. It won't fill you up, and you get hints of real beer in the flavour.

After a few of them, you might even find yourself thinking kind thoughts about Winnipeg. ▼

FOOD NEWS! **DISH WEEKLY**

OIL WITH A HINT OF SPORTS TEAMS

Edmonton celebrates its culinary scene over the next two weeks with the inimitable Taste of Edmonton festival, running at Churchill Square from Fri, Jul 18 - Sun, Jul 27. Newcomers like A Taste of Ukraine, New Asian Village and Chef's Grill join stalwarts like Blue Willow, the Hotel Mac and the Korean Village in sampling some of the best of Edmonton. Head over to eventsedmonton.com/tase for more info.

FORK IT OVER

Edmontonians once again have a chance to sample the food at some of our city's best independent restaurants with the return of Original Fare's Fork Fest. From Sun, Jul 20 - Thu, Jul 24, in addition to their regular menus, the 18 restaurants that make up the Original Fare eateries—including the likes of Culina, the Blue Pear, Il Portico and Von's—will be offering set-course menus of \$20 or \$35. For more info, visit originalfare.com.

Dish Weekly spills the beans on culinary events in Edmonton. Do you have something going on that our city's gourmands should know about? Just send an e-mail to dish@vuwweekly.com

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MOXIE'S
CLASSIC GRILL

Flavour country

JEREMY BERKSEN / jberksen@shaw.ca

Like a new restaurant, a random adventure can deliver variable results. I've embarked on more than a few ill-advised trips. I've woken up to a foot of snow around my tent, and I've hitchhiked back from Alaska broke and starving.

Seeking out culinary pleasures en route makes things even trickier. I created Trail Mix with the assumption that I would find restaurants or food sources in close proximity to the trails I love. Sometimes it works, other times it doesn't. I've walked in the door at the Red Ox Inn, skateboard in hand, before realizing how out of place I'd be; I've arrived sans reservation to Culina's reservation-only Sunday table d'hôte dinner; I've stumbled out of the River Valley after four hours tramping in the bush, too late and too dirty to savour Suede's tapas.

TRAIL MIX

The trick to mixing pleasures like food and the outdoors is to plan when you can and improvise when you must. In town, a trail map and a little *savoir faire* will mostly suffice, although it helps to call ahead for minor details like hours of operation. But beyond the cozy urban bubble, scarcity and functional necessity become important considerations—especially when you're engaged in high-energy activity.

One recent Sunday, I joined a guided 10-kilometre hiking trip with the **Waskahagan Trail Association** on a last-minute whim. I'd heard of the trail—a 235-km hiking network that winds through the North Saskatchewan, Blackmud and Battle

River valleys—and decided it was time to discover it myself. The hike was short and the day looked sunny so I deliberately went minimal: no raincoat and meagre rations (a couple Clif Bars and a Camelback).

I might have learned by now; I trekked most of the way under insistent rain on an empty stomach. But it got me thinking about food preparation for hikes and, in particular, plans for my upcoming hike on the West Coast Trail.

THERE'S A COMMON misconception that hiking and gourmet meals are incompatible, especially on longer treks like the 75 km West Coast Trail. It takes a minimum of four days but to truly enjoy it, most recommend six to seven. There are no restaurants and no porters; you eat what you can carry. In packs stuffed with tents, pots and pans, sleeping bags and other gear, there's not much room for wine bottles and steaks.

On the other hand, after carrying a pack weighing up to 60 pounds for roughly 15 km a day over arduous terrain, you want nourishing food you can enjoy. Striking a balance between gourmet and portable, lightweight, durable choices can be challenging. Prepackaged, freeze-dried foods are the reason many people believe that hiking and good food don't mix. But the truth is, you don't have to eat astronaut food to save pack weight.

In my pack, some mainstays are gorp (another name for trail mix), dried soup and dried pudding mix. That may not sound too appetizing, but there's a sound rationale behind each item. First, snacking throughout the day is a great way to sustain energy. Dried soup is not a meal replacement (especially not for gourmets) but after a long day's trek it makes a good appetizer. Getting something warm in your stomach is a great way to reward yourself and maintain stamina, and can help keep you moving on important tasks such as putting



up tents and tarps and making that gourmet dinner. And without many dessert options, pudding can be as exotic as creme brulee.

Main courses are the real challenge. For years, my gourmet's hiking bible has been *The Hungry Hiker's Book of Good Cooking* by Gretchen McHugh, first published in 1982. It has served me on the West Coast Trail, the adjoining Juan de Fuca Trail, the Bowrun Lakes and expeditions throughout the Kananaskis and Yoho. Among my favourite recipes are salmon pasta in creamy white sauce, mock shepherd's pie with hearty ground beef, potatoes and cheese and beef ragout.

Naturally, bringing a block of butter and a carton of milk to make white sauce would be cumbersome, and several pounds of fresh ground beef go bad quickly in the heat. These items still have to be dried before you can pack them along. But drying ground beef yourself or using powdered milk to make a white sauce somehow still tastes better than prepackaged options. Bring a few spices in a portable container and presto, you're in flavour country.

Cooking these delicacies doesn't require excessive kitchenware either.

A single pot, a one-burner stove, a jackknife and a stirring spoon suffice. The objective is to "combine minimum weight with maximum efficiency," writes McHugh. The same goes for trail food, with the added proviso that most or all of it should also meet standards for taste and variety.

ANOTHER WAY to spice up the foraging. In Western Canada, it's hard to hike far without discovering edible berries. Raspberries, saskatoons or blackberries can add excellent accents to your morning porridge. But serious foraging will slow you down, and unless you're an expert you'll want to steer clear of mushrooms and unrecognizable berries and herbs.

On the Waskahagan hike, we departed from a location approximately 10 minutes southeast of Beaumont. At the five km point, around the south side of Mud Lake, we climbed a hill to Stan's Bench, built in tribute to a founding member. Here, on a ridge overlooking the lake, we had lunch amidst a field of saskatoon bushes. Some of the berries were nearly ripe.

As the rain softened the vista below, I ate my second Clif Bar and accepted gracious offers of carrot sticks and licorice to supplement my paltry meal. Heading back, I resolved to dig through *Hungry Hiker's* and plan some better dishes for my next, more ambitious outing.

One truth of hiking is that food always tastes better after a long day. A good meal on the trail can be one of the most delicious experiences of a lifetime for even the most refined diner. Despite the travails I've encountered I'm still committed to the concept because of the adventure and experiences it engenders. The closing line of McHugh's introduction captures it perfectly: "I wish you many fine walks, and many fine wilderness repasts to celebrate them with."

Here's hoping. ▽

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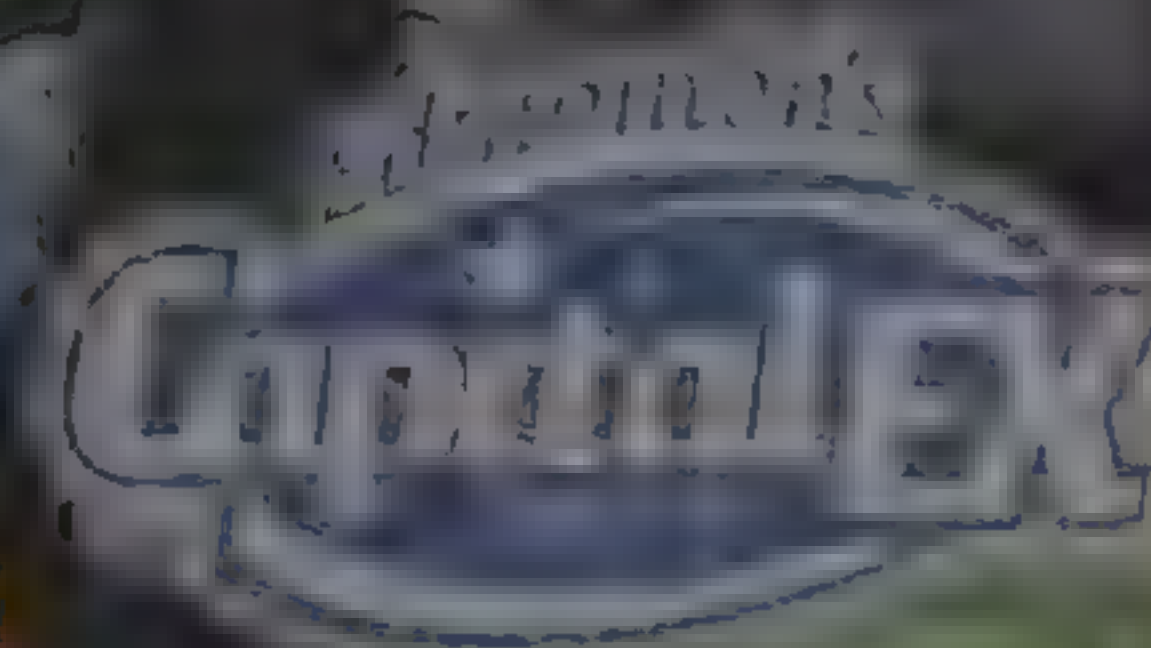
Location: Northlands AgriCom, Hall A

Date: July 17 - 26, 2008

Time: 5 p.m. to 10 p.m.

Sampling tickets: \$1 each

capitalex.ca





And justice for all

Performance art returns to Edmonton streets with Latitude's Visualeyez

AMY FUNG / amy@vueweekly.com

As the Vancouver Art Gallery kicks off a major retrospective of internationally renowned Canadian performance artist Rebecca Belmore and Mountain Standard Time revs up for their annual performance art festival this fall throughout Calgary and Banff, Edmonton's own performance art festival kicks off for a week of performances, discussions, interactions and interventions.

Part festival and part residency, the ninth annual **Visualeyez** performance art festival returns with some notables from the performance art world. For one, Paul Couillard, founder and curator of FADO Performance Art Inc (Canada's only artist-run centre devoted to the form) will be creating one of his relational endurance pieces over the span of 24 hours on the treatment of incarceration within the Alberta justice system. UK-based Kira O'Reilly, best known for wrapping her body around a dead pig on stage for four hours, will also be here continuing her investigation into bioethics and the manners in how we treat each other and how we treat other living things. West Coast-based Margaret Dragu will be available for a series of one-on-one performances available only through reservations made through Latitude 53. Shawna Dempsey, infa-

VIZ ARTS

FRI, JUL 18 - SAT, JUL 26
VISUALEYEZ
FEATURING KAREN SPENCER, MARGARET DRAGU, DAVID KHANG, ALEXIS O'HARA, MORE
FOR COMPLETE PERFORMANCE SCHEDULES AND
BYON MUST LATITUDE.ORG

mous Winnipeg-based multimedia artist, will be this year's festival animator, and along with Canadian-based artists Karen Spencer, David Khang, Robin Brass and Alexis O'Hara, the theme of justice in Edmonton, AB, will be explored through the less-filtered and visceral medium of performance art.

Todd Janes, Director and Curator of Visualeyez, (programmed out of Latitude 53), chose the theme of "justice" based on the many conversations he seemed to be having over the past year.

"I think certainly within Alberta and throughout the world, we hear a lot of talk about what isn't 'just' or 'bringing people to justice,'" says Janes, who admits he himself has a fairly strong sense of the word. "But people wish to use [the word 'justice'] in a very universal way and people interpret it very differently. I intentionally left it open for the artists to explore and for audiences to engage in and hopefully walk away with their own paradigms challenged."

WITH INTERPRETATIONS of the theme

ranging from dealing with Aboriginal rights and the reclamation of language (Brass) to confronting embedded threads of racism, nationality and political leaders in North and South Korea (Khang), this year's performance artists will be offering both new, untested works and older pieces remodified to suit Alberta's political climate.

Leaning perhaps more on the residency side, with artists convening to experiment within a loose theme, Visualeyez sits precariously between an interventionist convention and an under-attended festival in a fest-blitzed city that's more about being outside than anything else.

As Alberta's social and political policies and actions are offered are up as musings for international artists, from our environmental sanctions to human rights, Janes relates, "Alberta as an entity has a very different perception of itself and what justice is. It's different from the rest of Canada and the world. A story like boycotting oil because it's dirty—that all has to do with justice and seeking a balance of justice."

Although performance art as discipline and statement rose to esteem in the '70s, caused partly from artists responding to the global political upheaval of the late '60s and challenging the boundaries more fervently across visual arts, theatre, dance, poetry and filmmaking, the form as a whole has remained peripheral in terms of its relation to the vibrancy of an artistic community. There is a general sentiment that the health of any arts community is measured by what it can accommodate—including sustaining fringe non-capitalist arts along with the major cultural staples. Looking at Edmonton, there are only a few notable and repetitive performance artists on this year's line up, including a very similar line up to last year, including Tanya Lukin Linklater, Lance McLean, TL Cowan, Julianna Barabas and Janes himself. Although Edmonton has been recognized as a destination for populist theatre, modernist architecture and visual art, and an eclectic music scene, a growing base of contemporary dance along with improv and experimental theatre is potentially forging new ground for a greater appreciation and tolerance of diversity in the arts.

Differentiating the point of sustaining performance art from sustaining performance creation, Janes cites that it is the responsibility of the overall community to nurture and grow the form: whether it's getting involved, educating and/or funding, the responsibility of how performance art exists within our city has to be beyond just one festival's scope. ▽

Old familiar feeling

Nibs is the Lemoine you know and love

PAUL BLINOV / blinov@vueweekly.com

'Stewart's plays are always so accessible," went the conversation I overheard at the intermission for *A Rocky Night for His Nibs*, and the mystery speaker summed up the Edmonton playwright quite nicely: he has a devoted fanbase, and he writes exactly what they want to see with an uncanny sense of intuition. *Rocky Night* unsurprisingly shows Lemoine more than able to tickle every inkling that they might have in them: Calgary-Edmonton jokes, wit and a multitude of quirky characters, played by an excellent cast of Teatro la Quindicina regulars, all together on the Varscona stage.

Lemoine has a devoted fanbase, and he writes exactly what they want to see with an uncanny sense of intuition.

Not that the play's comedy stylings are exclusively to be enjoyed by the regular Varscona audience: in its heart, *Rocky Night* is an enjoyable, screwy farce that takes half a dozen plots and threads them together into one messy, fun story. Accessible, indeed.

For one reason or another, everyone in the 12-strong cast is headed for Waterton, Alberta, including cheating husband Hugh (Jeff Haslam) and both his girlfriend (Jana O'Connor) and, unbeknownst to them, his wife (Leona Brausen); the inexplicably happy Chad (Farren Timoteo), and the border-hopping "Donna" (Sheri Sommerville), escaping her problems to Canada; Claire's (Briana Buckmaster) working on "drying out," while Hutterite Berta (Shannon Blanchet) is leaving her heartbroken betrothed Jakob, having "strayed from the path" (Andrew MacDonald-Smith); and the mysterious Beautiful Lady (Davina Stewart) and cabdriver Duncan (Mark Meer), just looking to collect his fare and go home.

Upon arrival, they find the hotel doors locked, and new owner Helene Catafalque (Cathy Derkach) and Tar-

REVUE

UNTIL SAT, JUL 26 (7:30 PM)
A ROCKY NIGHT FOR HIS NIBS

WRITTEN & DIRECTED BY STEWART LEMOINE
STARRING CATHY DERKACH, DAVINA STEWART,
JEFF HASLAM, LEONA BRAUSEN, MANY MORE
VARSCONA THEATRE (10329 - 83 AVE), \$19 - \$22

tan-clad assistant Tristan (Mat Busby) waiting pleasantly, offering all the customer service they could ask for except the keys to a room. The story is light, really, but it's more of a vehicle for the characters to shine.

Prancing around Paul Bezaire and Scott Peters' intricate wilderness set (with the Prince of Wales hotel perched in the background), the quips and retorts are quick and smart, and the action is matched by a classic, over-the-top soundtrack that scores the scenes. There's even a pinch of multimedia: an entertaining, well-timed projection montage of a Vespa ride.

THERE ARE A LOT of characters to keep track of, but Lemoine's script lets each performer take their respective moments, ebbing through plot twists and different pairings of characters, with a satisfying amount of time allocated for advancing on almost each one.

Lemoine knows his actors well too: having written every part in *Rocky Night* for a specific actor, each comes off as, well, a good fit. Andrew Macdonald-Smith's sheltered, deadpan delivery is excellent, as is Blanchet's constant state of woe, swept up in the trouble that seems to attract itself to her. Haslam nails his comedy (and has possibly the most hilarious mannerisms out of any actor in Edmonton), and Timoteo's perma-happy delivery is infectious; there really isn't a weak performance in the bunch, although Meer and Stewart are definitely on the back-burner here; their individual talents capped off at support status.

Lemoine has seen scores of success with his innumerable plays in Edmonton, and *A Rocky Night for His Nibs* looks to be no different. It certainly caters to the regular Teatro crowd without feeling exclusive to that group. And yeah, there's a loose end or two left unravelled after the bows are taken, but it's hardly worth dwelling on: *Rocky Night* is light comedy with a knowing wink, and we're all in on the joke. ▽



FACE THE NATION

NEW PORTRAITS OF THE PAST BY CONTEMPORARY ABORIGINAL ARTISTS

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Dana Claxton, *Baby Boy Gotta Indian Horse*, 2008. Digital Print. 60 x 48"

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Don't leave early

Despite appearances, Malla's talent shines through in *Withdrawal Method*

JAY SMITH / jay@vuwweekly.com

The back jacket of Pasha Malla's book of short stories claims he is "devoted to timeless narrative rewards of the fickle human hearts." It's enough to make your eyes roll. Alice Munro's books are always plastered with similarly phrased platitudes about the "truths of the human heart" she uncovers, in stark contrast to her oblique and technically masterful approach to anything resembling purified sentimentality.

The awful thing about these reviewer quips (which publishers evidently see as the fastest route to the consumer's fickle hearts) is that, apparently, it's codification for good literature.

Nonetheless, as you've probably guessed, Malla's first collection is surprising. From simple signs, this book is a pass. The title is a little too puerile, the jacket design a little too Douglas Coupland—it just seems very trendy and hints that it's probably sausage party reading.

Despite this, and even though this is obviously many years of disparate short stories pulled together, one rapidly realizes that one is amidst really great writing. Malla's technical skills are, as

BOOKS

THE WITHDRAWAL METHOD
BY PASHA MALLA
BIBLIOTHECA ANANSI
322 PAGES, \$29.95

already intimated, reminiscent of Munro (and without the over-the-top sentimentality that those who claim her as their lineage so often demonstrate); his handling of society's unfortunates is very Barbara Gowdy circa *We So Seldom Look on Love*; his post-multiculturalism attitude, uh, very Barack Obama. Not to mention, there's something refreshing (though not exactly revolutionary) about Malla writing an entire story from the perspective of a man who's just been bashed by a car while cycling, bleeding to death on the pavement.

IN THE OPENING STORY, "The Slough," about a man dealing with the fact his girlfriend is dying of skin cancer, Malla writes the first half in a vaguely magic realistic style. The worn-out strategy, too often employed by bored whites trying to find something interesting to write about, is, however, rapidly

revealed for what it is: a subversive way of expressing what can't be expressed. Certainly, in this case, it's emotional (rather than political, which is how the subgenre of fiction originated, in Latin American dictatorships), but it's an entirely conscious use of style that distinguishes Malla from many, many fiction writers out there.

And he throws out convention, even while he seems to be performing études of short fiction: the story written from the perspective of a child, a historical number about a Turkish chess-playing machine from the 1800s, the sexual ambiguity felt by a man helping police to track down child-porn users by pretending to be a young girl. The pieces that seem to be on one clichéd trajectory always twist their way out into a surprising ending: it's impressive technical control.

The fact that his writing style is very clear-cut, barely literary, is 21st century. No doubt in response to the fact that no one reads short story collections any more, and even novels have to compete with Hollywood for their reader's time, this sort of writing is exactly the stuff that makes for big hits.

Malla is working on a novel for Anansi, the Canadian publishing house that probably produces more quality literature than any other domestic (or multinational) publisher working in the Canadian market. So keep your eyes peeled. And take a pass on all those fancier-looking books promoted by more monied publishers and buy *The Withdrawal Method*. Malla will be riding the tide of wherever Canadian literature is going these days. ▽

Model citizen, zero discipline

BOOKS

HOPSCOTCH
JACQUE RAMIN
hopscoitch@vuwweekly.com

I have never been to Key West, Florida. At least not, you know, in the conventional sense. But I have written about it, several times in fact, and what's more I wrote about Key West for the people of Key West. A buddy moved down there and got me a gig with a local magazine, interviewing Key Westers or, in any case, people somehow associated with the place, however incredibly tangential. I'd talk to them and then write about our conversation in such a way that made it seem like I personally had something to say about Key West, even pretending it was a place I could in some way call home. The ruse was encouraged by my superiors. It was weirdly fun.

Most of what I do know about Key West I learned the same highly dubious way I learn most things: from reading fiction. Key West's literary history is of course formidable, with its Hemingways and Tennessees and Elizabeth Bishops, though the period that really got me interested occurred after their time, a period that previous to this gig I knew absolutely zilch about. Everyone I've ever talked to about Key West seemed to talk about what the place was like in the '70s, the time before colossal gentrification, the time of locally sanctioned madness, cheap real estate, too many guns, too many drugs, rampant corruption and literary outlaws. And I don't know that any one figure seemed to sum up that time better than Thomas McGuane, aka Captain Berserko. Dude was so crazy he even married Margot Kidder. Unsurprisingly, he doesn't live there anymore.

The McGuane novel that everyone considers to be his defining Key West work is *Ninety-two in the Shade* (1973), which he himself eventually made into an amiably off-the-wall movie with Peter Fonda, Warren Oates, Harry Dean Stanton and Kidder (enough said). But the one that strikes me as the genuine article, the one that comes closest to mapping out the particular pathology of that era/place/generation is in fact the novel McGuane took his biggest critical whipping for, largely on account of its disquieting degree of autobiographical content delivered in the treacherous wake of McGuane's time spent courting Hollywood and seducing starlets. Literary types tend to find it distasteful when ostensibly serious writers overstep the boundaries of literary celebrity, and *Panama* ('78), dragged McGuane's private hysteria and public fumbles out into the open. You ask me, it's a hell of a book, that much better—*not to mention better*—than its predecessor for laying its heart so crudely bare; though, like *Ninety-two*, the mercurial comic prose is in high gear.

PANAMA'S PROTAGONIST is one Chester Pomeroy, returning to Key West to lick his wounds following some sort of debacle,

or a perhaps series of them. The back cover blurb explains that Chester's a washed-up rock star, though you'd never glean that from anything described in the meat of the novel. He mentions being on tour, seems to like music and at one point recalls having lunch with Jean-Luc Godard, but the way he conveys his past vocational adventures tends to be willfully oblique and/or surreally embellished: "I was making a tremendous living demonstrating, with the aplomb of a Fuller brush salesman, all the nightmares, all the loathsome, toppling states of mind, all the evil things that go on behind closed eyes. When I crawled out of the elephant's ass, it was widely felt I'd gone too far; and when I puked on the mayor, that was it, I was through. I went home to Key West and voted for Carter."

Chester's two central concerns upon his return, the poles of some Oedipal wish-fulfillment, are: a reunion with Catherine, a woman he apparently married years ago in Panama (though neither can remember the ceremony) and then publicly insulted at some point in his blurry past but whom he still loves with an aching force, so much so that he stalks her in supermarkets and actually nails his left hand to her door while super-loaded on Bolivian cocaine; and to continue denying that his father is still alive, wealthy and boring, rather than a store detective who died of smoke inhalation in a Boston subway fire years ago. This is just one example of our hero's selective or severely damaged recall skills. Chester's memory issues are offered some degree of remedy when Catherine hires a private detective to follow him around so as to report back later on his actions. Yet in Chester's first-person narration there's never anything less than a rich sense of someone less than obsessed with coming to terms with his own identity. In an especially memorable moment, that sense of self-actualization is specifically concerned with how his relationship to place: "I didn't know what I was, not a Southerner certainly. A Floridian. Drugs, alligators, macadam, the sea, sticky sex, laughter and sudden death."

In a certain sense, *Panama* is a novel of redemption, though the shape or value of this redemption is hardly clearly defined or entirely resolved. It is a sort of staggering celebration of self-implosion and fiery bullshit, and a treatise on the limitations of willing oneself toward insanity. And it's thick with a palpable, desperate heartache that refuses to surrender to the notion of a polite, quiet laying down of arms in romantic battle. What's important too is that it speaks so specifically of a geography and a people as an entry point into persona and story. Whether or not the Key West of *Panama* really existed matters less than the fact that only Key West, that crazed, slightly suicidal Key West of the '70s, could have helped give birth to this heartfelt, daring, extraordinary goof of a novel. ▽

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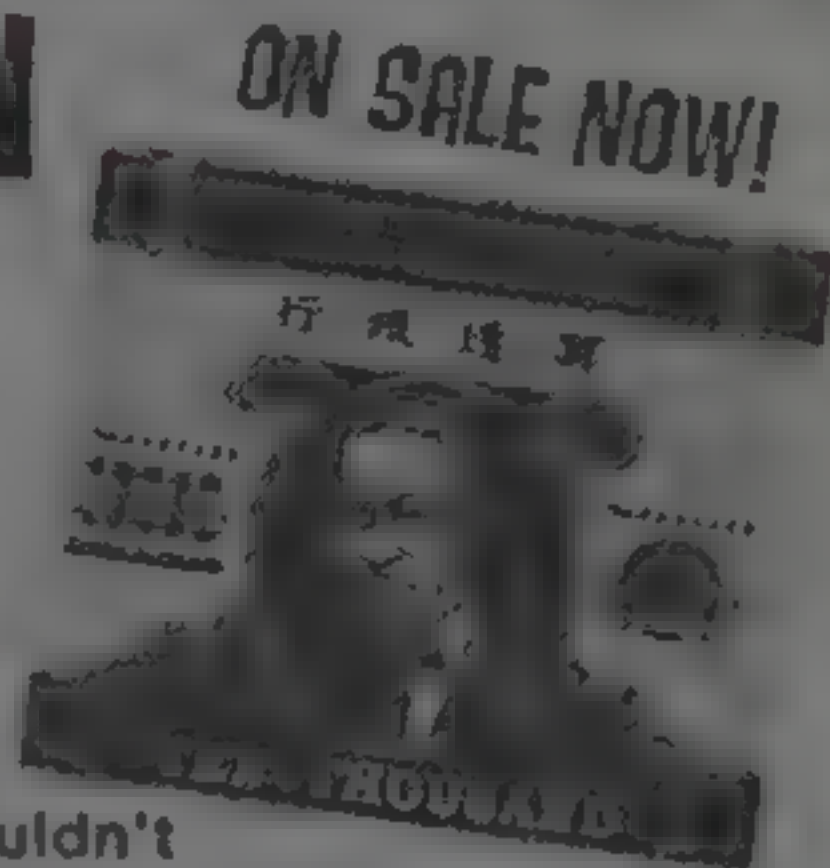
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FOR THE WEEK ENDING JULY 17, 2008

1. Elliott Brood – Mountain Meadows (six shooter)
2. Ry Cooder – I, Flathead (nonesuch)
3. Beck – Modern Guilt (universal)
4. Amos Garrett – Get Way Back (stony plain)
5. Alejandro Escovedo – Real Animal (back porch)
6. Ndidi Onukwulu – The Contradictor (jericho beach)
7. Ayla Brook – After The Morning After (saved by radio)
8. Sigur Ros – With A Buzz In Our Ears We Play Endlessly (xl)
9. Wolf Parade – At Mount Zoomer (sub pop)
10. Tim Hus – Bush Pilot Buckaroo (stony plain)
11. Martha Wainwright – I Know You're Married... (maple)
12. My Morning Jacket – Evil Urges (ato)
13. Emmylou Harris – All I Intended To Be (nonesuch)
14. The Black Keys – Attack & Release (nonesuch)
15. The Steeldrivers – S/T (rounder)
16. Steve Winwood – Nine Lives (Columbia)
17. Bon Iver – For Emma Forever Ago (jagaguwar)
18. Man Ray Gun – Misfortune Telling (man ray gun)
19. James Hunter – The Hard Way (go)
20. Daniel Lanois – Here Is What Is (red floor)
21. KD Lang – Watershed (nonesuch)
22. John Hiatt – Same Old Man (new west)
23. Watermelon Slim And The Workers – No Paid Holidays (northern blue)
24. Eliza Gilkyson – Beautiful World (red house)
25. Black Mountain – In The Future (scratch records)
26. Sonny Landreth – From The Reach (landfall)
27. Dr. John – The City That Care Forgot (429)
28. The Black Angels – Directions To See A Ghost (light in the attic)
29. Firewater – The Golden Hour (bloodshot)
30. Justin Townes Earle – The Good Life (bloodshot)

AGNOSTIC MOUNTAIN GOSPEL CHOIR TEN THOUSAND

Calgary's Agnostic Mountain Gospel Choir have brought us "Ten Thousand," the band's third album. It was delivered by a man who wouldn't reveal his name, but who smiled while declining to tell it. He said it wasn't important, his head turning side to side, then told us the package tucked under his arm was going to make a lot of people smile to death; all we had to do was sign for it. I can't remember who volunteered to sign their name; I remember it being done, though. I also recall the mysterious man telling us we were going to be happy for the rest of the summer if, by chance, we lived that long.



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LISTINGS FOR YOU

ARTS WEEKLY

FAX YOUR FREE LISTINGS TO 780.426.2839
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LISTINGS@VUEWEEKLY.COM
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GALLERIES/MUSEUMS

AGNES BUGERA GALLERY 12310 Jasper Ave (780-482-2854) • Open Tue-Sat 10am-5pm • *SUMMER SHOW:* Artworks by artists from across Canada • July-August

ALBERTA CRAFT COUNCIL 10186-106 St (780-488-6611) • *ELEMENTAL CONNECTIONS.* An Exhibition of Sustainable Craft; until Sept. 27; • *Discovery Gallery: COMING UP NEXT:* Artworks by emerging artists; until July 20

ART BEAT 26 St Anne Street, St Albert (780-459-3679) • City scapes by Christopher J. Hrymk

ART GALLERY OF ALBERTA Enterprise Square, 100, 10230 Jasper Ave (780-422-6223) • Open Mon-Fri 10 30am-5pm; Thu 10:30am-8pm (4-8pm free); Sat-Sun 11am-5pm • *FACE THE NATION* Artworks by eight Aboriginal artists from across Canada whose works address issues of history, representation and identity; until Sept. 21 • *REAL:* Abstract paintings by local artists; until Sept. 21 • *TOM THOMSON AND THE ORIGINAL 7:* From the AGA's collection; until Aug. 24 • *DRAWN FROM THE PAST: The Portraits and Practice of Nicholas de Grandmison:* featuring artworks, documents, photographs, sound recordings and artifacts from de Grandmison's personal collection, until Aug. 10 • *RED TILE:* Aboriginal artworks from the late 20th century, including artworks by Jane Ash Poitras, Norval Morrisseau, Alex Janvier and others; until Aug. 10 • *Studio programs hallway: DRAWN FROM THE PRESENT—Current Visions of First Nations Youth:* Artworks by students at Meskanahk-Ka-Nia-Wit Elementary/Junior High School in Hobbema and Amiskwaciy Academy in Edmonton; until Aug. 8 • **HSBC all day Saturday:** Aboriginal poetry and dance, art workshops, plus a Family Fun Tour; July 19 • Members free; \$10 (adult)/\$7 (senior/student); \$5 (6-12yrs)/free (5yrs and under)/\$20 (family—2 adults, 4 children)

ARTSHAB STUDIO GALLERY 3rd Fl, 10217-106 St (780-439-9532/423-2966) • Open Thu 5-8pm, or by appointment • New work by ArtsHab Artists

ASTORIA ARTISTS VISUALS OF ALBERTA 10217-106 St (780-461-3427) • Mon-Fri 10am-6pm; Sat 10am-5pm • Jane Ash Poitras, Linda Charest, invited guests Mary Deeprase and the Elles from Québec • Starts July 18

CHRISTIE ELLERBACH'S RED GALLERY 501 Whyte Ave (780-498-1984) • Open Mon-Fri 11am-5pm • Summer Salon and Sale—a selection of new urbscape and favourite paintings from the past • Until October

CROOKED POT GALLERY 4912-51 Ave, Stony Plain (780-963-9573) • Open Tue-Sat 10am-5pm • *THIS AND THAT:* Functional, sculptural, electric and woodfired pottery by Tammy Parks-Legge • Through July

DIETHELM DESIGN STUDIO AND GALLERY 101 Stony Plain Rd (780-482-1402) • Open Tue by appointment; Wed-Fri 11am-5:30pm; Sat 11am-4pm; closed long weekends • *COLLECTION 2008:* New works by various artists

FRINGE GALLERY Paint Spot basement, 10618 Whyte Ave (780-432-0240) • *A THOUSAND PLACES:* Photographs by Naomi Marathalingam • Through July

FRONT GALLERY 12312 Jasper Ave (780-488-2952) • Paintings by gallery artists • Until Aug. 31

GALLERY BY MILLER STANLEY A. MILLER'S LIBRARY Main Fl, Sir Winston Churchill Sq (780-496-7030) • Open Mon-Fri 9am-9pm; Sat 9am-6pm; Sun 1-5pm • *MANHATTAN BRIDGE:* Photographs by Felix Plawski; until Aug. 9 • *TEXTURE:* Pottery by Edmonton Potters Guild; Until Aug. 5

GALLERY IS 4930 Ross St, Red Deer, [403-341-4641] • *LOCAL IMAGES:* Artworks by Red Deer and Alberta artists, until July 26 • *A WEEK AT THE LAZY M:* Group show; July 28-Aug. 30; opening reception: Fri, Aug. 1 (6-8pm)

HARCOURT HOUSE 10215-112 St (780-426-4180) • Open Mon-Fri 10am-5pm; Sat 12-4pm • *Main Space: LUCIOLE:* Figurative drawings by Francophone artist Jacques Clément; July 24-Aug. 30 • *Front Room Gallery: DRAWING INTO SCULPTURE:* Clay sculptures in progress, still supported by their external armatures, and finished bronze sculptures together with their source drawings by Richard Toczak; July 24-Aug. 30 • Opening reception: Thu, July 24 (7-10pm), both artists in attendance • Artist talks: Sat, July 26 (1pm) • *TWENTY20:* 20th annual members' exhibition, until July 19

JEFF ALLEN GALLERY Strathcona Place Senior Centre, 10831 University Ave (780-433-5807) • Open Mon-Fri 9am-4pm • *EXPRESSIONS IN COLOUR:* Artworks by Elsa Robinson and Natalie Wilson • Until July 31

JOHNSON GALLERY (NORTH) 11817-80 St (780-479-8424) Open Tue-Fri 9:30am-5:30pm; Sat 9:30am-4pm • Artworks by Myrna Wildinson, Raymond Chow, Wendy Risdale. *Ladies of the Lake* painting series by Kathy Meaney, new works by Noboru Kubo **JOHNSON GALLERY (SOUTH)** 7711-85 St (465-6171) • Open Mon-Fri 9am-5pm; Sat 10am-5pm • Alberta Oil Painter's Studio: Paintings by artists-in-residence Susan Abma, Susan Box, Tracey Mardon and others; through July

KAMENA 5718 Calgary Tr S (780-944-9497) • Mon-Wed, Fri 10am-6pm; Thu 10am-7pm; Sat 10am-5pm • Featuring artworks by local and international artists, home décor and gift items

LATITUDE 53 10248-106 St (780-423-5353) • Open Mon-Fri 10am-6pm; Sat noon-5pm • *Rooftop Patio Series:* Share ideas and experience exhibits; a different host/DJ each

week; every Thu 4 30-9pm; until Aug. 14, no minors; Jul 3 with Gilbert Bouchard, launch of YYYZ's new publication • **Visuals YYZ:** Festival of Performance Art: *Justice*; July 18-28, www.latitude53.org/visuals-yyz

LOFT GALLERY A J. Ottewill Arts Centre, 590 Broadmoor Blvd, Sherwood Park (780-998 3091/467 7356) • Open Thu 5-9pm Sat 10am-4pm • *PEOPLE BIRDS AND ANIMALS* Paint ngs by artists from the Art Society of Strathcona County • Until Aug 28

McMULLEN GALLERY U of A Hospital, 8440-112 St (780-407-7152) • Open Mon-Fri 10am-8pm; Sat-Sun 1-8pm • *TREES:* Paintings • Until Aug 24

MCPEG 5411-51 St, Stony Plain (780-963-2777) • Open Mon-Sat 10am-4pm; Sun 10am-6 30pm • Paintings and photographs by Margaret Witschl; until July 22

MOUNTAIN GALLERIES—JASPER Jasper Park Lodge, www.mountaingalleries.com (780-852-5378) • Open daily • Artworks by Diane Way

MUSÉE HERITAGE MUSEUM 5 Ste Anne St, St. Albert (780-459-1528) • *DINO DEN:* Tue-Sat (11am-3pm)

NAKED CYBER CAFÉ 10354 Jasper Ave • *WAR AND PEACE: TEN YEARS OF EDMONTON* Protest graphics from the ESPA Archives and the Raise My Voice independent media photo-archive • Until Aug. 30

NINA HAGGERTY STUBBLY GALLERY 7014-11 Ave (780-474-7611) • Open Mon, Wed, Fri 9 30am-2:30pm; Tue, Thu 9 30-4pm, 6 30-8 30pm • *The Home Show:* A collaboration of the Alberta Society of Artists, the Art Gallery of Alberta and the Nina Haggerty Centre for the Arts curated by Chris Carson, Fiona Connell and David Janzen • Until Aug. 22

PETER ROBERTSON GALLERY 10143-112 St (452-0286) • Open Tue-Sat 10am-5:30pm • Paintings by Jonathan Forrest

PETER ROBERTSON GALLERY 2 12304 Jasper Ave (780-455-7479) • Open Tue-Sat 11am-5pm • Paintings by Linda Lindemann

PICTURE THIS GALLERY 959 Ordre Rd, Sherwood Park, (780-467-3038) • Abstract floral acrylic paintings by BKA, bird paintings by Kerri Burnett and big sky landscape paintings by Dean McLeod • Until July 17

PORTAL GALLERY 300, 9414-91 St (780-702-7522) • *OF SKY AND EARTH:* Artworks by Cheri and Giselle Denis • Until Aug. 9

PROVINCIAL PUBLIC ART GALLERY 1300-1300 Ave (780-460-4310) • Open Tue-Sat (10am-5pm), Thu (10am-8pm) • *WATER AND CARBON:* Mixed media drawings by Jennifer Bowes, Ihor Dmytruk, Monica Frasko-Bomyk, Paddy Lamb, Gerald St. Maur and Amie T. Rangel • Until Aug. 2 • *Artenures:* Cheeky Charcoal: for children 6-12; \$5/child, July 19 (1-4pm)

PROVINCIAL ARCHIVES OF ALBERTA 100-100 Ave (780-427-1750) • Open: Tue-Sat 9am-4 30pm, Wed 9am-9pm • *LES FRANCOPHONES EN ALBERTA: COURAGE ET DÉTERMINATION:* Learn about the history of Francophones in Alberta through archival records • Until Sept. 6

ROWLES AND COMPANY LeMarchand Mansion, Suite 108, Main Fl, 11523-100 Ave (780-426-4035) • Paintings by various artists

ROYAL ALBERTA MUSEUM 100-100 Ave (780-427-9100) • Open daily 9-5pm • *Government House:* Public tours Sat and Sun and statutory hols (11am-4:30pm); ph 427-2281 info • *exhibition gallery: DRAGONS: BETWEEN SCIENCE AND FICTION:* Artifacts from museums and private collections from around the world. Explore the magical powers of dragons and how different cultures have imagined dragons throughout the centuries; until Sept. 14 • *LOST SHIP: RECOVERED REVERIES: THE EMPRESS OF IRELAND:* Artifacts salvaged from the wreck of the Empress of Ireland; until Oct. 5 • *front terrace:* Peter Hide Sculptures: Until Oct. 5

SCOTT GALLERY 10411-124 St (780-488-3619) • Open Tue-Sat 10am-5pm • *SUMMER GROUP SHOW:* Paintings by Lynn Malin, Leslie Poole, Noni Boyle, and Jim Stokes; prints by Sean Caulfield • Until Aug. 5

SNAP GALLERY 10309-97 St (780-423-1492) • Open Tue-Sat 12-5pm • *Main Gallery: THE TRAPEZE:* Prints by Karen Dugas her works include text from T.S. Eliot's *Four Quartets*; until July 19 • *Studio Gallery: THE CURRENT:* Prints by Kyla Fischer; until July 19

SPOT LIGHT GALLERY 107, 25 Chisholm Ave, St. Albert (780-419-2055) • *ARTISTS IN ACTION:* Members of the new St. Albert Artists Colony creating artworks on location that will be added to the exhibit in the gallery. Featuring Memory Roth, Pearl Der, June Haring and Laura Watmough on Thu, July 17 and Aug. 7, 21 (6-9pm) • Until Sept. 15

SPRUCE GROVE ART GALLERY 35-5 Ave, Spruce Grove (780-962-0664) • *BLOSSOMS:* Artworks by Heather Howard, until July 26 • *SMALL IS ALL:* Artworks by Alberta Society of Artists; July 28-Sept. 6; opening reception: Sat, Aug. 2 (1-4pm)

STUDIO GALLERY 11 Perron St (780-460-5993); 143 Grandin Park Plaza, 22 Sir Winston Churchill Ave, St. Albert (780-460-5990) • Open Thu 12-8pm, Fri 10am-6pm, Sat 10am-5pm • *COLOUR, WET PAINT:* featuring oil paintings, watercolours, drawings and mixed media artworks by a variety of artists

THE NEWBOLD 48 NORTH 1111-1111 Ave (780-427-1111) • *Wired to Win:* IMAX film. Also playing in IMAX: *Human Body*, *Dinosaurs Alive!* • *BODY WORLDS 1: The Original Exhibition of Real Human Bodies:* feature exhibit • Daily activities (12-4pm): Attack of the Germs, Mon; Diving into the Gene Pool, Tue; The Beat Goes On, Wed; Breathing Basics, Thu; Get Fit Friday, Fri; Sensational Senses Saturday; Graceful Movement, Sun • Margaret Zeidler Star Theatre: *Dawn of the Space Age*, and *Secrets of the Cardboard Rocket*, *Molecularium*, and *The Planets*

U OF A RUTHERFORD LIBRARY • Bruce Peel Special Collections Library: A MOST DANGEROUS VOYAGE—An Exhibition of Books and Maps Documenting Four Centuries of Exploration in Search of a North West Passage; until Aug. 15

VAAA GALLERY 3rd Fl, Harcourt House, 10215-112 St (780-421-1731) • Mon-Fri 10am-4pm; Sat 12-4pm • Diversity 2008: Membership show and sale • Until July 19

VERTICAL GALLERY Paint Spot Downtown, 12418-102 Ave (780-447-4551) • Mixed media paintings by Mandy

Archibald • Through July

LITERARY

BLUE CHAIR CAFÉ 9624-76 Ave (780-469-8755) • Story Slam: An opportunity for writers to share their work, explore their talents and show off • 3rd Wed every month • \$5 (donation)

CARROT 9351-118 Ave (780-432-6711) • The Summer Sonnet Soiree by Joe Rosenblatt and Catherine Owen • July 17 (7-9pm)

HULBERT'S 7601-115 St • The Olive Reading Series: Poetry, politics and discussion; an open mic to follow for new poets • 2nd Tue each month (7pm)

STEEPS—OLD GLENORA • Spoken word open mic • 1st Thu every month • Contact Adam Snider to sign up, Adam.snider@gmail.com

3 BANANAS CAFÉ Sir Winston Churchill Sq (780-428-2200) • WOW—Wired on Words: A creative writing process for amateurs and professionals. Every Sun (11am-1.15pm), info e-mail bewell.2008@gmail.com • \$10 (donation)

UPPER CRUST CAFÉ 10909-86 Ave (780-422-8174) • The Poets' Haven. Monday Night weekly reading series presented ed by Stroll of Poets, every Mon night (7pm); \$5 (door)

LIVE COMEDY

COMEDY FACTORY 3414 Gateway Boulevard (780-469-4999) • Thu 8.30pm, \$11; Fri 8.30pm, \$20; Sat 8pm and 10 30pm; \$20 • Brian Work; July 17-19 • Bob Angeli; July 20

COMIC STRIP 1646 Bourbon St, WEM, 8882-170 St (780-483-5999) • Open nightly 8pm, Fri-Sat 10:30pm • Cris Nananone, Welby Santos, and Kelly Dakus; Until July 20 • Hit or Miss Mondays; July 21 • Round 3 of Edmonton's Last Comic Standing Contest: Hosted by 100.3 The Bear's Fearless Fred; Tue, July 22 • Fresh from the NBC hit Last Comic Standing: Dan Cummins, James Ball, Dawn Dumont and Keith Saranowski; July 23-27

LAUGH SHOP Londonderry Mall • 6606-137 Ave, www.the-laughshop.ca (780-476-1010) • Open Thu, Fri 8pm; Sat 8pm and 10:30pm • Kenny Valgardson; July 18-20 • Paul Sween; July 25-27

NOBILITAS ANNUAL FEST 700-700 Ave (780-427-1750) • guest Jamie Hutchinson • Sat, July 19

MEAD HALL 10940-166 A St (780-435-3130) • The Taboo Revue Burlesque show tour: part circus, burlesque and improv comedy; eclectic performances • Sun, July 20

VARSONA THEATRE 10329-83 Ave (780-448-0695) • *Show:* sketch comedy show featuring Edmonton talent. Each show will be recorded for national broadcast on CBC Radio One airing Thursdays at 7.30pm and Saturdays at 11am • Sun, July 29 and 30 (8pm) • \$10 at TIX on the Square; profits to the Youth Emergency Shelter

THEATRE

CHIMPROVI Varscona Theatre, 10329-83 Ave (780-448-0695) • Long-form improvisational sketches performed by Rapid Fire Theatre's top improvisers • Every Sat (11pm) except last Sat of each month until July 24

GREENWICH SHAKESPEARE FESTIVAL Amphitheatre, Hawrelak Park • *Richard III:* Directed by John Kirkpatrick, starring Chris Bullough, Michael Peng and Annette Loisselle; even dates for evening performances only • *As You Like It:* Directed by Marianne Copthorne, starring Annette Loisselle Julien Arnold and Mark Jenkins, set in the 1950's; all matinee performances and odd dates for evening performances • Until July 20; Tue-Sun; 8pm; 2pm • \$20 (adult)/\$15 (student/senior)/\$30 (Festival Pass: any 2 performances) at TIX on the Square 420-1757; on-site opening night; Tue: Pay-What-You-Will

GREY'S HOUSE OF ANATOMY Jubilations Dinner Theatre, 8882-170 St (780-484-2424) • The grand opening of a new hospital in Edmonton and a highly qualified crew is hired from Seattle general hospital, namely Melanie Grey Darren Sheppard, Addison Shephard, George O'Malley, Isabel Stephen, and Dr Betty Bailey. Musical, classic rock tunes of the 70s • Until Aug. 10

A HILARIOUS MURDER MYSTERY La Boheme, 6427-112 Ave (780-203-1712/780-474-5693) • Presented by Bullet Productions and La Boheme • Fri, July 25 (7pm) • \$85 (incl 3-course dinner, professional actors, live action, prize for the best solution); call for reservations

IRRELEVANT SHOW Varscona Theatre, 10329-83 Ave • Sketch comedy show featuring top Edmonton talent. Each show will be recorded for national broadcast on CBC Radio One airing Thursdays at 7:30pm and Saturdays at 11am • Tue, July 29; Wed, July 30 (8pm) • \$10 at TIX on the Square; profits go to the Youth Emergency Shelter

THE SUSANNA PATCHOULI AND ERAS 10329-83 Ave (433-3399) • The Euro-style variety spectacle hosted by Susanna Patchouli and Eras, God of Love • Sat, July 26 (11pm) • Tickets at the door starting at 10.30pm

A ROCKY NIGHT FOR HIS NIBS Varscona Theatre, 10329-83 Ave (780-433-3399, #1) • Teatro La Quindicina's new play, set in Waterton Lake, starring Cathy Derkach as the enterprising Helene Catafalque, whose mad genius will have ramifications for the assortment of schemers, lovers, fugitives, and zealots that turn up • Until July 26 (Tue-Sat 7:30pm; Sat 2pm) • \$22 (adult)/\$19 (student/senior)/Pay-What-You-Can (Tue evenings)/\$12 (Sat, July 19 and 28 matinees) • Tickets at TIX on the Square 420-1757

THEATRESPORTS Varscona Theatre, 10329-83 Ave (780-448-0695) • Presented by Rapid Fire Theatre • Teams of improvisers create sketches on the spot based on audience suggestions • Every Fri (11pm) only two shows left for this season • \$10 (cash-only at the door)

WEDLOCKED Mayfield Dinner Theatre, 16615-109 Ave (780-483-4051, #2) • Book by Bridget Ryan and Dave Horak; music and lyrics by Chris Wynters. Samantha and Ben have read the book, Marriage 101, and feel they're ready to take the plunge...or are they? • Until Aug. 24 • \$49-\$79 at Mayfield box office 1-800-661-9804

MUSICIANS DIRECTORY '08

Here at Vue Weekly we understand just how hard it can be sometimes to get in touch with a band. And, for musicians, the waters can be a little rough when you're trying to figure out which venue to call for a gig, or which recording studio would be the best suited for laying down your next album. If you need to get in touch with someone in the music scene, then look no further than Vue's seventh annual Edmonton Musicians Directory. Every effort was made to ensure the accuracy of these listings, but bands have been known to split up—or forget to submit their info—so email us at emd@vueweekly.com if there's something we should know and we'll update it in the online version of the guide.

ROCK AND PUNK

40 THIEVES

Rock/punk
In a city known for Gretzky and Messier, 40 Thieves laces up like Paul Coffey. The Edmonton power-trio gets it done with a work horse of a blue line consisting of Grant Callaghan (drums and vocals) and Lee Klippenstein (bass and vocals), while Caleb Neumier (guitar) is poised to put the puck in the net or pick your pocket like it's what he was born for.
Contact: booking@paperbirdlovesyou.com, myspace.com/fourtythieves

AA SOUND SYSTEM

Rock
Electro-roots pop rocker AA Sound System is an Edmonton three-piece masquerading as so much more, playing crisp and intricate guitar lines that are supplemented by phased-out electronics and subtle samples, bringing a contemporary edge to a vintage sound.
Contact: Ayla Brook, 780.885.2952, info@aasoundsystem.com, aasoundsystem.com

BADSEED

Modern rock
Badseed has performed in clubs in various venues around the Edmonton area since February 2004. The band transformed in the summer of 2006 from a cover band to all original. Over the past year, the music has been moulded with meaning.
Contact: Rick, 780.718.9983, Rick2006@badseed.ca, www.badseed.ca

BALLS OUT FACE FIRST

Punk (not an oi band!)
After a couple of lineup changes in the

very early stages of the band, this is what we ended up with: four guys, a lot of fuckin' energy, but not a lot of brain cells left! Having already fought our way through Vancouver and Red Deer, we're now setting our sights on putting the boot into the boom town we call home (in the nicest way possible!)
Contact: myspace.com/ballsoutfacefirst

BASTARD SON

Punk/thrash/metal
Contact: myspace.com/bshc

THE BENDERS

Psychobilly/rockabilly
Formed in early 2007, the Benders is made up of Johnny Fingers (vocals/bass), Mick Stacy (vocals/guitar) and Jefftimus (drums/vocals). The group's debut album *Tres Cerveza* was released in May 2008.
Contact: psychobenders.com

BEN DISASTER

Singer-songwriter/punk
It starts with an idea of trying something then forcing this thought into action. Playing for over a year now, Ben Disaster has done many shows and will be recording a 10" in September.
Contact: myspace.com/bendisaster

BIDWHISK

Dirty rock 'n' roll
We are ready to inject you with a lethal dose of raw and dirty rock 'n' roll. We hit the stage with a ton of energy to leave you stunned and ready to cop another hit of Bidwhisk.
Contact: Mr Goodtimes 780.913.3326, the Ripper 780.984.8056, Tommy Sleaze 780.914.2083, bidwhiskrockers@hotmail.com, myspace.com/bidwhiskrockers

THE BLAME-ITS

Soda pop punk
Established in 1997, the Blame-Its is a three-piece punk band that was IV'd with Red Bull at birth. Playing bouncy high-energy punk tunes, this trio of dudes is all about the fun factor. When it comes down to it, the the guys in the Blame-its don't call the shots, they drink them!
Contact: Chrispy Jerkun, 780.428.0810, blame_its@hotmail.com, theblameits.com

BLAZING VIOLETS

Indie/rock/psychedelic
Contact: myspace.com/blazingviolet

B-MOVIES

Rockabilly/punk
"Even though the B-Movies are new on

the scene in Edmonton, they have talent and moxie to spare. Blasting out a quick, loud set of rock flavoured with a dash of country, a hint o' billy and a whole lotta balls, these guys are worth watching for"
—Phil Duperron
Contact: myspace.com/bmovies

BROKEN NOSE

Rock/metal
Hard like rock, heavy like metal. This is how Broken Nose describes its in-er-face-like-a-car-chase sound. An originally heavy sound; equidistant poles rebellious and irreverent yet anthemic and hook-driven.
Contact: 780.433.6669, info@brokennose.net, brokennose.net

BROTHER VOODOO

Punk rock
Formed in 2004, high-speed pop punk, over 100 shows under our belts, slowly buying our way into your hearts!
Contact: Mattie, 780.458.0584, drug_free_youth@hotmail.com

THE CADAVERS

Surf/garage/punk
Contact: myspace.com/cadaversthe

CHUCK BROWN

One man band
Provides live music for all occasions. Twenty-five years performing a wide variety of musical styles for weddings, private parties, corporate functions, cruise ships, resort locations, casinos, night clubs, etc. Available for hire.
Contact: 780.686.2427, info@chuckbrown.ca, chuckbrown.ca

CLASSIC HAVOC

Covers/classic rock
We are a four-piece classic rock cover band and play popular danceable hits from the '60s right through to the popular music of today. We have a growing following in the greater Edmonton area and are available for local entertainment venues, weddings, private functions and promotional or charity events.
Contact: Bob (Rock) Webster, 780.975.4205, info@classic-havoc.com, classic-havoc.com

CASSIDY

Emo rock
Powerful melodies, passionate vocals and an outstanding live show makes this four-some an act not to be missed.
Contact: Sean, 780.424.0875, seanwelling@telusplanet.net, cassidyrocks.com

CHRISTIAN HANSEN & THE AUTISTICS

Pop
Fusing influences ranging from Cole Porter to Interpol to Justin Timberlake. Crafts clever, catchy songs that are brought to life in a fun and fascinating live show. One of Edmonton's most interesting new artists.
Contact: christianhansenmusic@yahoo.ca, myspace.com/christianhansen

CITY STREETS

Rock
You walk into a room and have the joy of witnessing the Clash and the Replacements making love ... but wait, out of the corner of your eye you see Mr Elvis Costello peering from behind the dress in the closet. Something along those lines ... or, melodic joy bliss power pop with the spirit of punk rock always shining a light.
Contact: Matt, 780.908.0115, thecitystreets@hotmail.com, citystreetsband.com, myspace.com/citystreets

COCKATOO

Rock
Cockatoo is a trio consisting of Robyn Bright on vocals and guitar, Leo Gonzalez on drums and bassist Rod Wolfe (SOFT). With a genuine love and passion for music, the members of Cockatoo write and perform their music solely for the love of playing, and this jubilant band's chemistry is readily apparent upon experiencing them live.
Contact: Rod Wolfe, 780.439.8713, band@cockatoomusic.com, cockatoomusic.com

COLDSPOT

Rock
Contact: Danny Floyd Cole, 780.453.1150, coldspotrocks.com

CARSON COLE

Rock
Carson Cole was born and bred in rural, Alberta. Starting at age 15 he cut his first album and hasn't stopped writing and recording since. The result of this has made him a household name and cultural icon in Western Canada. His touring regimen is unparalleled, having scoured the country for shows, and trekked across the same no less than 20 times. Carson has released 10 albums on his own and produced and written for literally hundreds more bands and projects. Now, at age 40, Carson's sound has taken on more of the road he is so accustomed to, more of the country to which he loves, and the province in which he resides, Alberta.

Contact: carsoncole.ca

COLUMBUS

Rock/pop
Led by the talented Chris Webster—a great songwriter and vocalist, and a not bad ass-shaker, as well
Contact: modform@shaw.ca, myspace.com/columbusband

DAWN AT DUSK

Rock
A tight alternative rock band with clean female vocals and a wide range of influences ranging from modern rock acts like the Goo Goo Dolls to classic metal bands such as Iron Maiden.
Contact: dawn.at.dusk@hotmail.com, myspace.com/dawnatdusk

THE DB BUXTON REVUE

Rock/blues
Busker Daniel Buxton and his band. Eclectic rock with influences from all types of musical genres
Contact: 780.934.2908, dbbuxton@yahoo.com, myspace.com/dbbuxton

DEAD CITY SERPENTS

Fuckrock
If you weren't bleeding, you didn't deserve to be there. If I could sum up the DCS filthy debut, that would be it. I was there as Cancerboy (already bloodied from beer bottles he had smashed over his head) reached for a nearby spray can and proceeded to blast his face with it. I also seem to recall Dean destroying his Fender a few moments later. Fueled by Nat's raging bass guitar and Nikabrik's deadly drumming, I wouldn't be surprised to see these boys cascading down Whyte Ave riding an oversized snake etching their mark on history. —S Hasenbank (PanicCity Promotions)
Contact: deadcityserpents@hotmail.com

DEAD MAN'S TRAIN

Hard rock
Hard rock tinged with blues and psychedelia. This side band of Disciples of Power has bloomed into a full project. '70s Kiss, '70s Sabbath, Bob Seger, blues rock. Listen to clips on iTunes if interested.
Contact: dopthron@hotmail.com, myspace.com/deadmanstrain

DISCIPLES OF POWER

Thrash/metal
Technical death metal from Edmonton's longest running thrash band. With members from Dead Man's Train, WarMarch and Section VIII. Not only available on iTunes, but acting as a vendor for them. If interested in

Contact: disciplesofpower@shaw.ca
myspace.com/disciplesofpower

THE DUBIOUS MONKEYS

Punk/blues/rock
A simple bluescore band of two, Sherloque and Jack Rackett blend some really loud shit—and it is loud. Blues and punk and anger makes us loud. We are loud!
Contact: maggotguitar@hotmail.com, myspace.com/thedubiousmonkeys

DUDLEY DAWSON

Punk
Loud, fast, catchy, adrenaline fuelled punk rock. That's the only way to describe Dudley Dawson in one sentence. The band is a four-piece punk rock band that kicks ass and takes names with its energy-filled live show.
Contact: dudleydawson@canoemail.com, dudleydawson.ca, myspace.com/dudleydawsoncanada

ELEUTHEROS

Punk/thrash/hardcore
Contact: myspace.com/eleutheros

F&M

Alternative
F&M is an indie art-rock band that navigates through a blend of genres and volumes, delivering delicate folk and raw indie rock, along with piano ballads and literary homages. At the heart of the

music lies the songwriting duo B-Rock and Becky.
Contact: info@fandmtheband.com, fandmtheband.com

THE FAT DAVE SOUND WAVE

Rock/heavy blues
The Fat Dave Sound Wave is an original ass kicker headed up by Edmonton's own 'Fat' Dave Johnston. This roots/blues trio draws influence from Howlin' Wolf, Elmore James and Tom Waits to name a few. Available for all occasions.
Contact: thefatdavesoundwave.com, myspace.com/thefatdavesoundwave

THE FIREBRANDS

Psychobilly/rockabilly/punk
Contact: myspace.com/thefirebrands

FRACTAL PATTERN

Instrumental post punk
Fractal Pattern began as a bass-and-drums two-piece out of Whitehorse, Yukon. Gradually the band adopted two guitar players and a French horn player. It now plays complex yet catchy instrumental music. The group draws on a number of other artists and groups for inspiration. Live shows are loud and energetic.
Contact: 780.436.0123, jordano@letterboxes.org

FROSTED TIPZ

Dance metal
Dear Edmonton, we the Frosted Tipz sincerely apologize for all the grief and/or destruction we've done and continue to do to you over the course of the last few years. Though our mission to make people rock out and get down to righteous dance-metal

with awesome stage moves is a valiant one, we may have gotten a little enthusiastic about things. Some may hold such grievances as broken amplifiers, hearing damage, unwarranted public nudity, damaged vehicles, empty bottles, broken hearts and emotional violence against us. We're really sorry, okay? We promise everything will be better when our full-length album comes out this summer. Promise. Now there, it's going to be all right ... Sincerely, Alan Hildebrandt, Amy Van Keeken, Curtis Ross, Darren Chewka
Contact: myspace.com/frostedtipz

THE GET DOWN

Rock/rock/rock
Formed from the ashes of legendary Edmonton rock assassins Les Tabernacles. A monstrous blend of grimy, noisy rock with shades of seventies icons, the Stooges, MC5 and Black Sabbath.
Contact: myspace.com/thisisthegetdown

THE GREAT OFFENDERS

Rock
Jason and Darren have been sharing underwear for two years now, with only minor rashing. Extensive history in debauchery has resulted in an exciting twist of Dennis-Leary-meets-Godzilla style of music. Guitar-driven riffs with the sound of the thunderin' Jesus bassman typically leave the audience spiraling into a dehydrated head-cramp of mythical proportions the next day.
Contact: gwilts@shaw.ca,

HOT PANDA

Pop rock
Pop music without any dance, emo or clone trends. Original songs, available for live shows, bar mitzvahs, weddings, whatever!

Contact: heralibi@shaw.ca, heralibi.ca

HEY PRETTY

Rock
The sound? We'd call it trance metal, closest to Tool, it's melodic, hypnotic and plenty cool.
Contact: Dixon Christie, 780.914.8747, mySpace.com/prettyheyhey

HIGH JINKS

Hardcore/Punk
Contact: Steve 780.681.2547, myspace.com/highjinkz

ITS SHAGGY CHORDS

Pop/rock
Our goal is to provide Edmonton and the Prairie Provinces with music that is loud enough and interesting enough to engage listeners in a physical and emotional way.
Contact: mluce@ualberta.ca, rosetteguitar.com

HOT PANDA

Rock
Rowdy mash-up of the UK's pop-loving Supergrass, the rawness of Iggy Pop and the gritty danciness of Ukraine's Gogol Bordello.
Contact: Chris, frankles@hotmail.com, hotpanda.net

THE ICBM'S

Punk
Contact: theicbms.com

THE IGNITERS

Rockabilly/psychobilly
Well, if ya like to jive and wail and yer a fan of the Stray Cats, then this is yer last warning ... the Igniters are not sock hop rock! Loud! Fast and Hungry! This band is the best this city has to offer fans of old cars and Pilsner beer! Bring yer women!
Contact: Paul Balanchuk, 780.908.7267, pbdeluxe@hotmail.com

INTENSIVES

Punk rock
We're a punk band based in Edmonton, formed in 2004, and we've been playing snotty-as-hell punk rock since 2005. We have our own unique style and sound. We look like a bunch of punks coming right out of a comic book. We have a demo out so far and having plans for future tours and perhaps a record label. We just wanna party, riot and have fun.
Contact: Trish, 780.868.6309, Contact: intensives_dunks@hotmail.com, myspace.com/intensives

THE JOHNSONS

Punk
An Edmonton punk rock staple, the Johnsons has become one of the hardest touring, hardest partying bands around. After playing more than 800 shows around the world, the Johnsons is re-inventing DIY and becoming one of Canada's favourite acts.
Contact: 780.722.9453, gypsies@ihatethejohnsons.com, ihatethejohnsons.com, myspace.com/thejohnsons

JUKEBOX SHOCK

Rockabilly/psychobilly/punk
An addition to the rapidly growing psychobilly scene in Canada, the band has managed to play a wide range of shows between wild punk rock parties to rockabilly extravaganzas around the city. Some of the bills it has shared include: Big John Bates & the Voodoo Dolls, 2005 Edmonton Tattoo

Show and the Kreepers Custom Car Show.
Contact: myspace.com/jukeboxshock

KING RING NANCY

Rock/metal
King Ring Nancy is a full-on curb stomp; it's a musical boot-fuck to the head. According to seminal offerings from the Bear's godfather of classic rock in Alberta, Park Warden, "The production and arrangements on their debut CD brings to mind early Metallica and Godsmack." The seasoned veterans are commonly known as one of Edmonton's best heavy rock bands. They have a great buzz on myspace.com/kingringnancy and commonly rate in the top five on The-SoundRadio.com. They gig relentlessly around town, where shamelessly and are all about drinking with the fans, making friends and strengthening their foundation in the modern metal genre. Soon they will smoke out the rest of Canada and beyond.
Contact: Dixon Christie, 780.914.8747, KingRingNancy.com

LAZERSNAKE

Electro Pop
Contact: myspace.com/lazrsnake

LET'S DANCE

Punk/power pop
Contact: myspace.com/letsprance

LIAM HARVEY OSWALD & THE ASSASSINATION

Singer-songwriter/punk
Contact: myspace.com/liamharveyoswald

LEFTNUTT

Punk
Two years ago, the members of Edmonton's potty-mouthed Leftnutt were all but amateurs, self-admittedly terrible players and touted themselves as "the worst shitty ass-fucking band in this history of shitty ass bands." They would play for free for whoever would allow them on their stage. The following year, after a bit of polish, they upgraded themselves to "Edmonton's Worst Fucking Band" but they were still getting paid in beer, usually Pilsner, and sometimes, if they did really well, they'd split for a bottle of Jack Daniels. Leftnutt was discovered playing for beer at a CD release party for a local band, the Ghetto Blasters, and Dixon Christie's Dead Bunny Records vowed on the spot to sign this unabashed, unashamed and uncompromising group of adolescent potty mouths.
Contact: Dixon Christie, 780.914.8747, Leftnutt.ca, myspace.com/leftnutt

LEVEL SIX UPS

Punk
Contact: myspace.com/levelsixups

LIVING ILLUSION

Hard Rock
Very soon the band name Living Illusion will be engrained in everyone's mind. Known for awesome live performances that leave audiences feeling thoroughly rocked and begging for more, Living Illusion is infecting people across the globe with its music. Once you've heard it, you'll be just as captivated.
Contact: Shane Lamotte, 780.904.ROCK, shane@livingillusion.com, livingillusion.com

THE MANGE

Punk
Contact: themange.com



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STUDIOS

ALBERTA WOODLAND STUDIOS

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THE AUDIO DEPARTMENT

Recording Services & Professional Audio. We are a professional audio recording studio located in the heart of downtown Edmonton. We have a professional sound engineer and a state-of-the-art recording studio. We are located in the heart of downtown Edmonton. Contact: 780.465.0132. www.theaudiodepartment.com

THE AUDIO DEPARTMENT

Recording Services & Professional Audio. We are a professional audio recording studio located in the heart of downtown Edmonton. We have a professional sound engineer and a state-of-the-art recording studio. We are located in the heart of downtown Edmonton. Contact: 780.465.0132. www.theaudiodepartment.com

B.S.CENE STUDIOS

Band demos, singer-songwriter demos. Pro Tools, CD duplication, vocal instruction. We are a professional audio recording studio located in the heart of downtown Edmonton. We have a professional sound engineer and a state-of-the-art recording studio. We are located in the heart of downtown Edmonton. Contact: 780.465.0132. www.bscelestudios.com

BARRY JOHNSON STUDIOS

Recording, mixing, and mastering services for all genres. We have a professional sound engineer and a state-of-the-art recording studio. We are located in the heart of downtown Edmonton. Contact: 780.465.0132. www.barryjohnsonstudios.com

BETA SOUND RECORDERS

Equipped with Euphonix CS2000, Pro Tools HD, Neumann AKG 72 separate studios. Contact: Gary Kolger / 780.424.3063 / 10534 1109 St. gary.kolger@betasound.ca betasound.ca

BLACKBOX STUDIOS

Services include albums/demos, track/edit/mix/mastering, repairs, CD/DVD duplication/replication, graphic design, comfortable recording facility, great gear and knowledgeable operators. Contact: Steve / 780.439.7500. mik@blackboxstudios.ca blackboxstudios.ca

BLACKMAN PRODUCTIONS

We offer music recording/mixing and complete audio post services in a state of the art facility with talented and creative staff engineers. Contact: 780.435.5858, #332, 10001 Edmonton, AB, T6E 6N1. www.blackmanproductions.ca

BOPE STUDIOS

Bope Studios is a Vocal Performance and Development school in Edmonton. We are a professional audio recording studio located in the heart of downtown Edmonton. We have a professional sound engineer and a state-of-the-art recording studio. We are located in the heart of downtown Edmonton. Contact: 780.465.0132. www.bopestudios.com

CROWTOWN PRODUCTIONS

Full service mastering, mixing, production, recording. Equipment includes: Neumann, AKG, Sennheiser, Beyer, Shure, and more. We are located in the heart of downtown Edmonton. Contact: 780.465.0132. info@crowtown.com

DAMON SOUND TREK STUDIOS

Equipped with 24-track analogue recording, Pro Tools, MIDI Studio. Contact: Gary / 780.465.0132 / 6916 182 Ave. damonproductions1td@shaw.ca

EDMONTONE STUDIO

Edmontone Studio is one of Alberta's top music recording facilities. Over 200 square feet of space is located in the heart of downtown Edmonton and features live-in recording rooms and features live-in recording rooms. With 10-foot ceilings, choice recording equipment and an array of vintage keyed instruments that includes an outstanding 1976 Yamaha C3 grand piano and a fantastic Hammond B3 organ. Our comfortable live-in rooms, top notch people and reasonable rates make Edmontone the perfect place to make your next professional recording. Contact: Mark Jeduk / Doug Urgan at / 780.757.5425 / info@edmontone.com edmontone.com

ELECTRIC SOIL RECORDINGS

Est. 2003. Call us for demos and CD projects. Experienced engineer trained at GMLC and Blackbox Studios. Tracks are sent away to a well-skilled engineer in Vancouver for mixing and mastering. One week turnaround time. Eight input/24 track recording. Near Whyte Ave. Contact: Matt / 780.977.3751

FAILSAFE STUDIOS

Are you looking for somewhere to pursue your music dreams? Our main focus is to help you reach your musical goals through offering a comfortable and affordable recording and learning facility. We have an array of microphones, preamps, effects, instruments and amplifiers available at no extra cost. Located in an expansion of the Beta Sound Recorders building, Failsafe Studios includes a relaxing lounge with internet, cable TV and kitchen. Contact: Dave / 780.240.5205. myspace.com/failsafestudios

HOMESTEAD RECORDERS

WCMA's Studio of the Year. Studio A

LED PROJECT & TECHNOLOGIES STUDIO

Recording, mixing, and mastering services for all genres. We have a professional sound engineer and a state-of-the-art recording studio. We are located in the heart of downtown Edmonton. Contact: 780.465.0132. www.ledproject.com

LIMELIGHT RECORDING STUDIO

Limelight is a digital recording studio. We work with local independent artists and producers. We are located in the heart of downtown Edmonton. Contact: 780.465.0132. info@limelightstudio.com

ONE MIC RECORDINGS

Music producer and songwriter. We are a professional audio recording studio located in the heart of downtown Edmonton. We have a professional sound engineer and a state-of-the-art recording studio. We are located in the heart of downtown Edmonton. Contact: 780.465.0132. www.onemicro.com

OWENSOUND STUDIOS

This is a professional recording studio catering to project and artist development. We work with the artists to write, produce, and press buttons to record songs the way they want. Services include: Digital recording, analog, 133/day, video production and rental (Canon XL2 digital film camera), photography, and more. Contact: Corey Johnson / 780.471.4802 / 1715 1108 Ave. owensoundstudios.com

PHONETICSOUND RECORDING STUDIO

Analogue sound, 110 ft. and over a decade of production speaks for itself. Whether you're a band or rockers or a solo cat, we can help make your music fat! Already recording? Come find out how our mastering can give your music that radio sound. Contact: 780.994.3097. info@phoneticsound.com phoneticsound.com

THE PHYSICS LABORATORY

Hear audio samples online at thephysicslab.net/pi_site/index.html. Offering radio quality sound for the best price. Very good gear and a lot of experience. Exceptional mixing environment. Fully set up for all types of music including electronic, great guitar and bass amp selection. Contact: 780.709.7497. slopers@gmail.com

PIONEER MASTERING LAB

Contact: Barry Allen / 780.453.3284

POWERSOUND STUDIOS

Production/recording, mixing, mastering and educational program. Contact: 780.453.3284 / 10534 1115 St. Edmonton, AB T6E 6K6. Contact: Power12@telus.net. powersoundstudios.com

RANDALL'S RECORDINGS

Randall's Recordings specializes in composing and producing original music for film and television and project recordings for artists. Owned and operated by composer/musician Jan Randall.

RIVERDALE RECORDERS

Recording, mixing, and mastering services for all genres. We have a professional sound engineer and a state-of-the-art recording studio. We are located in the heart of downtown Edmonton. Contact: 780.465.0132. www.riverdalerecorders.com

SHARK BYTES STUDIOS

Recording, mixing, and mastering services for all genres. We have a professional sound engineer and a state-of-the-art recording studio. We are located in the heart of downtown Edmonton. Contact: 780.465.0132. sharkbytesstudios.com

SMASHBENZ STUDIOS

Smashbenz provides music and video production services for the competitive music industry. We offer excellent rates with a professional atmosphere to make your recording experience as sweet as they come. Contact: 780.490.5052 / 8714 91 St. smashbenz@hotmail.com smashbenz.com

SOUND EXTRACTOR

Digital and analogue recording. Experienced engineers. 2000 square foot. Fully equipped for composition for radio, film and television. Contact: 780.930.3829. soundextractor.com

SOUNDSCAPES AUDIO DESIGN

Performance recording specialist. Capturing sonically rich performances. With over 25 years of experience as a recording engineer/producer. Soundscapes owner operator Doug McLann has recorded artists from country to jazz/rock, roots, metal and a few artist performances that defy definition. Artist recordings include Randy Travis, Gene

Wilder, and more. We are a professional audio recording studio located in the heart of downtown Edmonton. We have a professional sound engineer and a state-of-the-art recording studio. We are located in the heart of downtown Edmonton. Contact: 780.465.0132. www.soundscapesaudio.com

TURNKEY STUDIOS

Turnkey Studios is a professional audio recording studio located in the heart of downtown Edmonton. We have a professional sound engineer and a state-of-the-art recording studio. We are located in the heart of downtown Edmonton. Contact: 780.465.0132. turnkeyaudio.com

VISIONARY TALENT STUDIOS

Visionary Talent Studios offers a Mac Pro based Pro Tools HD3 rig, a comfortable recording environment, Grand Piano, select AKG, Neuman and Rode microphones and condenser microphones, 24 Channel Alan K Heath mixing board, Universal Audio Pre-amp, Focusrite ISA 430, Focusrite Compressor Limiter and Furman monitor stands. Visionary Talent Studios offers short run CD duplication, graphic design, song composition and arrangement and studio musicians. Contact: 780.459.4428

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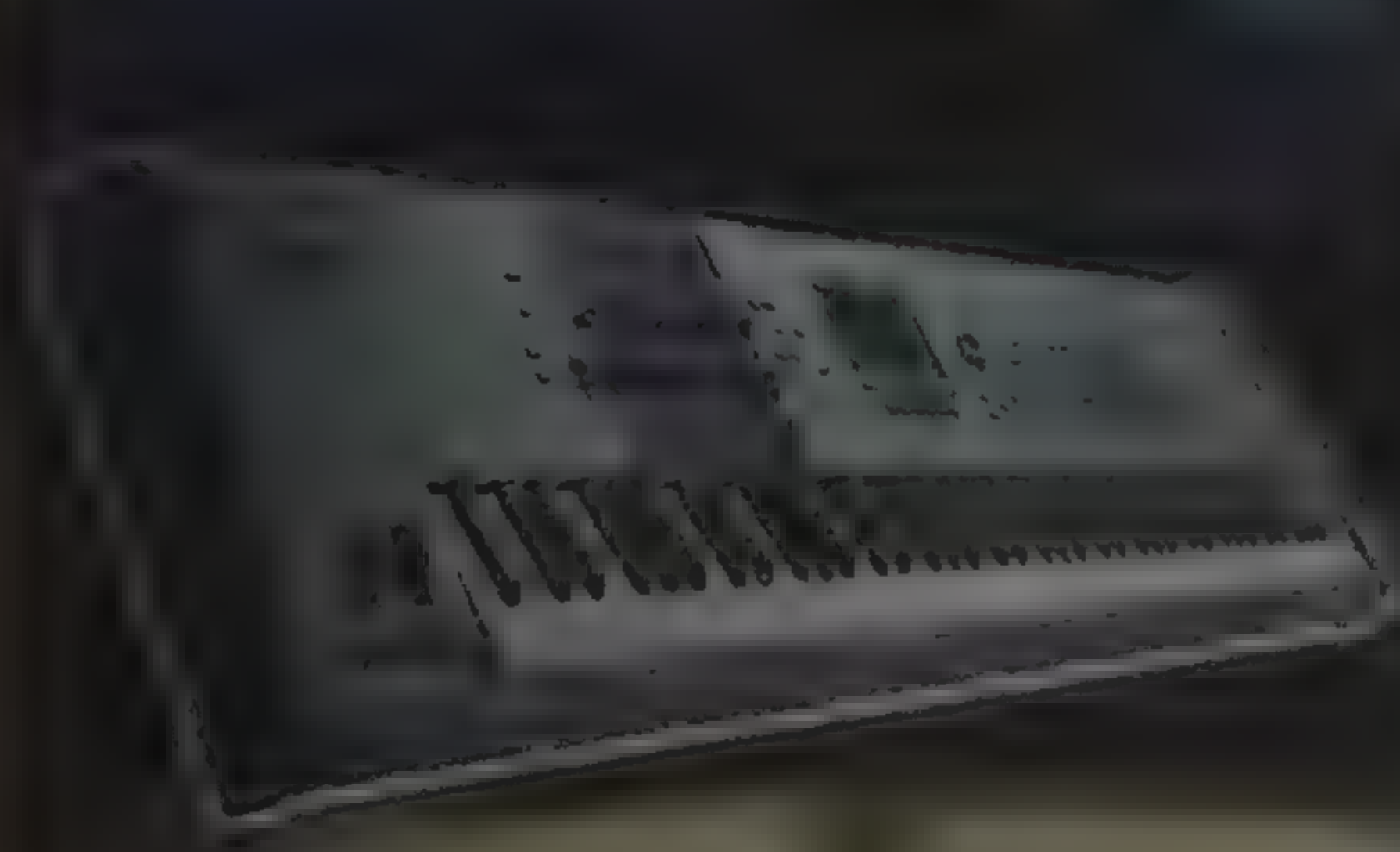
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MAD BOMBER SOCIETY

Rock

Mad Bomber Society is now 12 years old—like a tasty cheap whiskey. Playing its rowdy brand of old-school ska and punk for those in drinkin', carousin' 'n' partyin' moods, Mad Bomber Society is a thundering powerhouse of live music energy that has earned its reputation from coast to coast to coast!

Contact: Rich Bomber, 780.429.1476, rich@madbomersociety.com

HEATHER MCKENZIE BAND

Pop/rock

Hailing from Edmonton, Heather McKenzie and her band are currently gearing up to support her latest CD *Every Waking Moment*. Male and female lead vocals keep things interesting as well as a varied set

list, from classic rock tunes to more current radio played tunes. There is also the added bonus of a graphic artist able to design promo and posters for each venue and add online advertising on websites. Contact: heathermckenzie.com

MINE ALL MINE

Progressive pop/rock

Mine All Mine is an Edmonton-based rock/pop/prog hybrid, with enough melody to keep it catchy, and enough musical noodlery to keep our frosted sides happy! The band released its debut album *Distance* recently, and has been busy playing shows and working on new material. Keep an eye out as they bring down a roof near you! Contact: evan@mineallmine.ca, mineallmine.ca

MURDER CITY SPARROWS

Rock

Murder City Sparrows brings a real rock sound with none of that fancy overdub crap. I mean, really, who has eight guitar players anyway?! From stories of killers in Omaha to the lives of Elvis and Priscilla, this "Texas

Punk" band is raw and loud as hell. Contact: Jay Sparrow, jay@murdercitysparrows.com, Christine Rogerson, info@murdercitysparrows.com, murdercitysparrows.com, myspace.com/murdercitysparrows

MUSTARD SMILE

Cover/rock

Mustard Smile is a five-piece rock ensemble that play a delightful collection of hits from all your favorite bands. Contact: mustardsmile.com

MY SISTER OCEAN

Rock

My Sister Ocean is a two-piece rock band. Holden Daniels fronts the band on vocals and bass, while Eugenio Pacileo does the drum duties. The band has an intense live show and doesn't pull any punches in the delivery of a raw sound combined with honest, insightful lyrics. The perfect combination of melody and rhythm, electric guitar never gets in the way. Contact: mysisterocean.com

NO HANDS

Rock sans bullshit

Current lineup invokes the earthy grit of Gun Club, the Constantines, Captain Beefheart, Bob Dylan and the Replacements. Contact: roastrecords.com

THE OLD WIVES CLUB

Power pop/punk

The Old Wives are a bunch of old fuckin' assholes looking to punch yer teeth in with good ol' snotty pop mayhem! With members of the Kasuals, PiND and the Cheats. Long live the power pop! Contact: myspace.com/oldwivesclub

ON THE BRINK

Street punk

Since its conception, On the Brink has played both locally and away in basements, halls, bars, clubs, scooter shops, tattoo parlours, drunken pirate ships, and aims to keep spreading its music and message to as many people and places as possible. Contact: onthebrinkcrew.com

ANDREW PAHL

Pop/rock

Melodic pop/rock music for the cool kids. Contact: myspace.com/andrewpahl, redknotrecords.com

DAN PETER

Progressive folk/rock

A musician and UFO researcher who has added a real 1947 radio broadcast of a crashed flying saucer to his alt/pop style music. Contact: cdbaby.com/cd/danpeter

PIND

Pop Punk

Formed in 2000, PiND plays rockin' pop punk songs, dished out in a very tight, consistent Ramones-esque manner, making PiND a solid, attention-grabbing three-piece with catchy songs for your enjoyment. Contact: Jacob, 780.435.3136, pind_punk@hotmail.com, myspace.com/pind780

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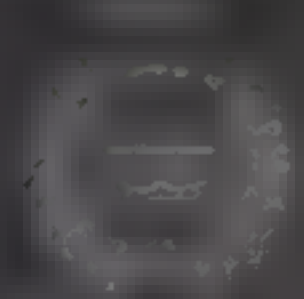
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PRE/POST

Pop/Rock
Pre Post is a new collaborative project lead by Edmonton's Mat Halton, formerly of Flainsay. Pre/Post is pop rock with an urban vibe and strong melodies set over electronic and acoustic rhythms.
Contact: myspace.com/mathaltonprepost, redknotrecords.com

PRISONER CINEMA

Rock/thrash/punk
The name refers to the phenomenon experienced by prisoners sentenced to do time in the hole. Lack of stimulation on the retinas causes the brain to create displays of bright lights and flashing colors. Plus its just a cool name, so draw your own metaphors and run with it. While we don't really claim to be a political band, our songs aren't afraid to touch on the surreal experience of living amongst a culture obsessed with wealth, image and a misguided sense of superiority. Think of it as a coping mechanism for a few aging rockers.
Contact: prisonercinema@gmail.com, prisonercinema.com

PROFUNDAROSA

Gothic, rockabilly, punk
Contact: myspace.com/profundarosa

RAPTORS

Rock
Basically, Raptors performs songs that speak for themselves through creativity and pop sensibility. Strong songwriting and impressive musicianship are the backbone of this project.
Contact: Gord King, 780.721.2340, gordonking5@hotmail.com, myspace.com/raptorsarescary

THE RED LIMIT

Rock
One of the best kept secrets in Alberta, Canada, the Red Limit is a new rock band on the Edmonton/West Coast scene. The Red Limit is a culmination of many years of hard work, stage play and dedication to songwriting mastery. Hard hitting, melodic, fun and a little bad ass—the Red Limit aspires to leave its crowd energized, pumped and frisky. Building its following one mind, one crowd and one band at a time and proving to the world that rock with soul is not dead, the Red Limit is here to stay.

Contact: 780.297.ROCK, theredlimit@gmail.com, theredlimit.com, myspace.com/theredlimit

RED RAM

Rock
Red Ram is a powerhouse three-piece that blends modern beats with vintage riffs and vice versa. The in-yr-face, rockin' live show brings the band's evocative songs to another level. Chunky riffs and catchy melodies are met with hand clappin' electro breaks and beats. Red Ram is Mark Feduk, Doug Organ and Bill George—watch for a new EP in the fall of 2008.
Contact: 780.905.1940, redram@redram.ca, redram.ca, myspace.com/redram11

RED SHAG CARPET

Alt rock/alt pop
Red Shag Carpet is an all-original alternative rock band made up of Dan Yarmon (bass), Ted Ani (guitar), Al Pickard (drums) and Matti Darrah (keys). Getting its start in Edmonton, the band has toured all over Canada, playing over 120 shows nationwide. Its upbeat, infectious style has drawn in audiences, packed dance floors and caught ears at every stop.
Contact: redshagcarpet.com

ROCKET SAUCE

Cover Band
Avoiding cover songs that are played a million times in a million different bars, Rocket Sauce has found a unique selection of songs that is guaranteed to keep the dance floor packed, the crowd excited and the drinks flowing. Rocket Sauce is a cover band unlike any you've seen before!
Contact: Gord King, 780.721.2340, gordonking5@hotmail.com

SCREWTAPE LEWIS

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do with a conceptual art presentation to make user-friendly art rock. If Quentin Tarantino were a rock band, he might sound like this.
Contact: screwtapelewis.com

THE SECRETARIES

Rock/Pop

Contact: 780.819.1651,
info@thesecretaries.com,
myspace.com/thesecretariesedmonton

THE SKAM

Rock

Contact: myspace.com/theskam

SONANCE

Punk/metal

From Jasper, formed in 2003 and still going strong, playing a wild mix of speedy punk rock and beefy metal sounds in shows all over western Canada
Contact: Fabes Valcourt, 780.852.8514, sonance-jasper@hotmail.com,
myspace.com/sonancecanada

TEN SECOND EPIC

Pop/rock/punk

Passionate, intricate music, Ten Second Epic, like the beautiful mistake that is passion, is the fulfilment of a feeling, an instinct, a desire.
Contact: band@tensecondepic.com,
tensecondepic.com

TEXAS BLOOD MONEY

Rock/metal

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Contact: myspace.com/texasbloodmoney

THIS CIVIL TWILIGHT

Indie/rock/power pop

Chorus

myspace.com/thisciviltwilightband

THRASHTIC FIBROSIS

Thrash

Recently formed four-piece playing a crossover of punk, thrash and hardcore shit. The band's intense live shows are gathering a loyal following, so watch the fuck out!!
Contact: myspace.com/thrashticfibrosis

TOY SINGERS

Pop

The group was formed in 2006 by five like-minded musicians hungry for more melodies, more pop vibes, more instruments and more of the fun feeling that you got from music before you became a little too serious about it. Also, well crafted, honest lyrics with a little healthy distance from the subject matter (no blood-on-the-floor here). Having played at several well-known venues in town, the group's live show has evolved into a warm, jovial experience where the family-like quality of the group transfers over into the audience. Come see it for yourself!
Contact: aaron@toysingers.com,
toysingers.com,
myspace.com/3958067

VINTAGE ECHO

Rock/Pop

British Invasion inspired original Tambourine Rock.
Contact: Paul, 780.964.4233,
myspace.com/vintageecho

WAFER THIN MINTS

Acoustic/pop

Described as "Roots Inspired Pop," the Wafer Thin

Mints' sound cuts across rock, urban folk, country and power pop with a tip of the hat to that lost genre, pub rock.

Contact:
myspace.com/waferthinmintsmusic

WEDNESDAY NIGHT HEROES

Street punk

High intensity sing-a-long street punk, guaranteed to blow a hole in the back of your head, rip your limbs from your body and leave you in a gleeful daze.
Contact: 780.432.5324,
wnheroes.com

THE WET SECRETS

Pop/rock

A fairly gay pop band.
Contact: click your heels three times.

WHITE HOUSTON

Rock

Beefy bass with a fine Gravy.
Contact: whiteyhouston.com

THE WILD DOGS

Punk/indie

The Wild Dogs provides the drunken, noisy background needed to make otherwise quiet, beautiful melodies tell you the saddest stories ever written. Every show is one of a kind and the only permanence is change
Contact: myspace.com/eamonmcgrath

WILFRED N & THE GROWN MEN

Pop/rock

Wilfred N & the Grown Men (Wilfred Kozub, Jamie Philip + guests) have been making adventurous pop music over the course of six DIY albums—and a new one on the way.
Contact: Wilfred Kozub,
wilfredn@compusmart.ab.ca,
myspace.com/wilfrednandthegrownmen

YES NICE

Indie Chinese Pop

Edmonton's latest addition to it's strong indie scene Long-time friends and collaborators Nathan Wong, Scott McKellar and Aidan Lucas-Buckland recently added Nathan's sister Jillian to Yes Nice in order to complete the perfect band formula. Beautiful harmonies, atmospheric sounds, intriguing rhythms and superb lyrics ensued. Let the joyous news now be spread!
Contact: Aidan, theyesnice@gmail.com,
myspace.com/yesnice

ROOTS

BACNE BOYS

Anti-Folk

Two gentlemen from other bands trying their hand at weird folk music. Enjoy!
Contact: myspace.com/thebacneboys

BIG BAKEN

Folk/easy listening

Singer-songwriter, plays acoustic guitar and sings songs about life, death and love.
Contact: 780.440.9079, thebigb@telus.net

BOMBAJ

Latin

Re-mapping the multiple tributaries of Latin expressive traditions in revelatory fashion.
Contact: 403.830.4915,
@BOMBAYEDU.COM
bombayedu.com

BOLD BLATTWE

Folk

Various contemporary dance and soul grooves = folk. A one-man tour de force who sings, plays guitar and writes with deep soul.

Contact: 780.432.5324

blattwe.com

AYLABROOK

Foot stomps and hand claps in a wooden high-top boot. Late night, early morning vocals, creaking floor boards and acoustic strums. Songs about love, about comrades, about being in the places you belong.

Contact: 780.885.2952,
aylabrook@gmail.com,
sonicbids.com/aylabrook,
myspace.com/aylabrookmusic

COLLEEN MANEBROWN

Pop, singer-songwriter
Colleen writes catchy, melodic folk/pop music; her inspiration comes from everywhere: an elderly woman on the bus; the west coast; the challenges of being a musician for a living; and of course, the complexities of love.

Contact: 780.819.1651,
colleenmanebrown@hotmail.com

CAPTAIN TRACTOR

Folk/pop/rock
Upbeat Celtic punk theatrical gunslingers that guarantee everyone a good time.

Contact: 780.424.3343,
captaintractor.com

CHAIN OF FOOLS

Chain of Fools is Edmonton's finest nine-piece R & B band. With a brass section, harmony section and a four-piece rhythm section, Chain of Fools has the vocal power and percussion that will surely keep a dance floor busy! Our repertoire consists of Motown, soul, rhythm & blues and classic rock. Most shows come with a live DJ to play between the sets and to play all the requests from the crowd.

Contact: Danny Coady, 780.909.5160,
chainoffools.ca

ALLEN CHRISTIE

Country
Along with his band Hillbilly Dust, Christie has been touring North America for the past 10 years with a driving acoustic sound that has been getting a lot of attention. By blending elements of western swing, honky-tonk, traditional cowboy, yodeling and bluegrass, Allen Christie and Hillbilly Dust have formed a sound all unto their own. His songs have appeared on movie soundtracks and documentaries; he has shared the stage with Ian Tyson, Steve Fox, Julian Austin and many others.

Contact: Marlene D'Aoust, 780.465.3175,
mdaoust@shaw.ca,
sonicbids.com/allenchristie

COMBORE

Latin
Edmonton-based Latin band performing a mix of salsa, meringue, cambia and bachata (a mix of originals and covers).

Contact: combore.com

BOB COOK

Funk
A happy concoction of bompin' rootsy folk 'n' roll for people of all dimensions, drawing on Bob's catalogue of more than 300 songs and six albums.

Contact: Bob, 780.423.2199,
bobcook.ca

SCOTT COOK

Country/roots
This 21st-century troubadour has roots deep in the country and blues traditions, creating the foundation for his strong narrative and songwriting style.

Contact: 780.489.7651,
Kevincook100@hotmail.com,
kevincookmusic.com

SCOTT COOK

Roots/folk/reggae
Scott Cook sings thoughtful, honest roots music with a barefoot feel. Cook performs solo, with a band or backed by his "hobo hi-fi," a loop sampler that allows him to build live acoustic roots and reggae grooves on his own.

Contact: Scott 780.695.FISH,
grooverevival@gmail.com,
scottcook.net,
myspace.com/grooverevival

CORDOBA

Country/rock
A dishwasher full of highball glasses and Hank Snow albums.

Contact: Sean, 780.221.5195,
myspace.com/cordoba

KAT DANCER

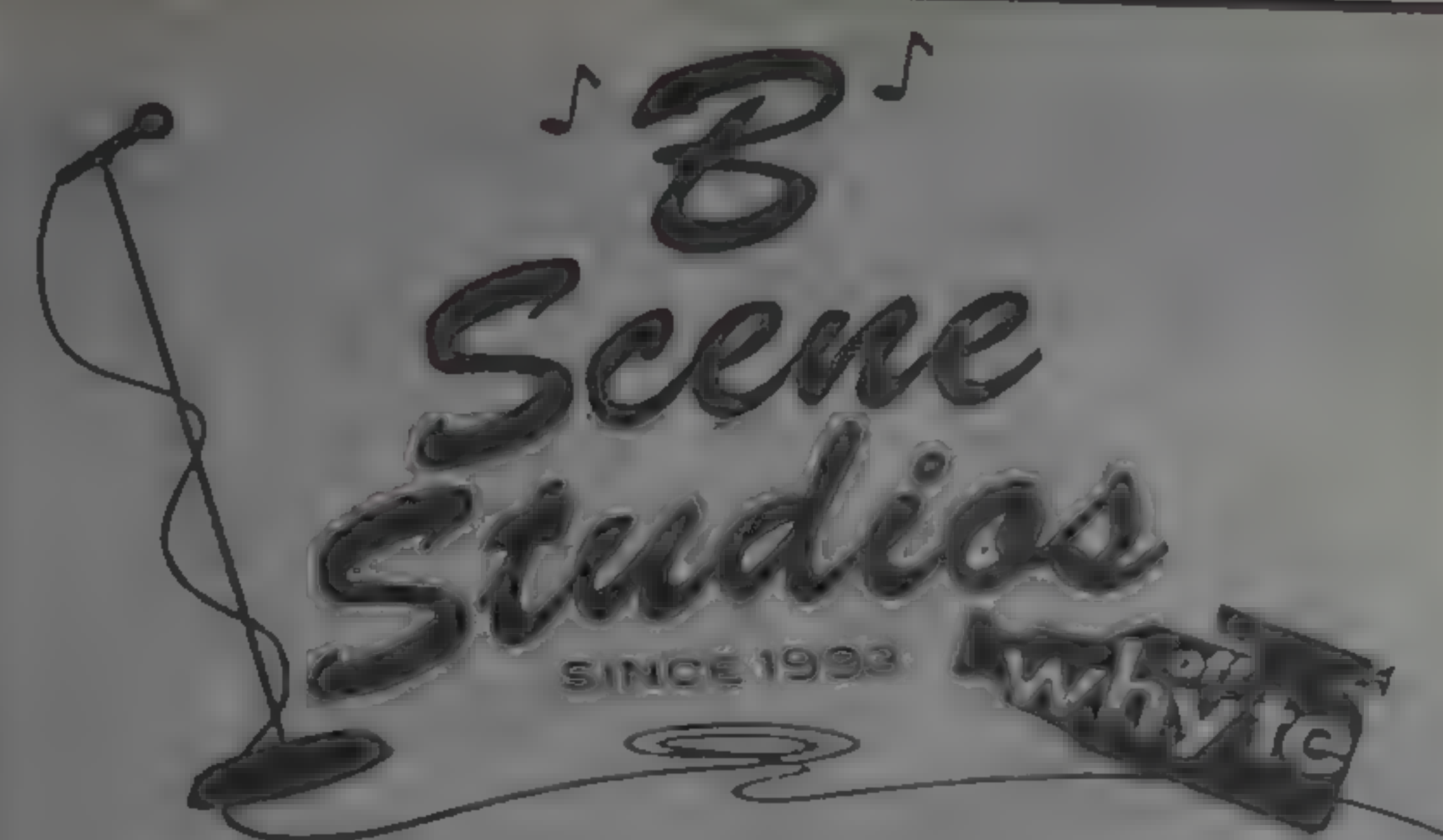
Roots 'n' blues
Kat throws down an acoustic fusion of

funky, laidback rhythms and thought provoking lyrical poetry. Her "swamp blues" style is delivered on the waves of her deep, resonant vocals and the soulful voice of her Weissenborn lap slide guitar. She is one part juke joint, one part plow puller and two parts dusty ol' canvas tent revival. Kat has won recognition nationally and internationally for her work and was a Western Canadian Music Award nominee for Outstanding Blues Recording in 2007. She serves up a refreshing approach to roots, blues and gospel music in the 21st century.
Contact: Mr Shannon Sternloff, Get Live Music Agency, 250.837.2682,
katdancer.com

MARIA DUNN

Folk/celtic
A 2002 Juno nominee, Maria Dunn writes historical and social commentary with an ear for melodies that fit seamlessly into the Celtic and North American folk traditions. Her 2004 CD, *We Were Good People*, features songs inspired by the vibrant people's

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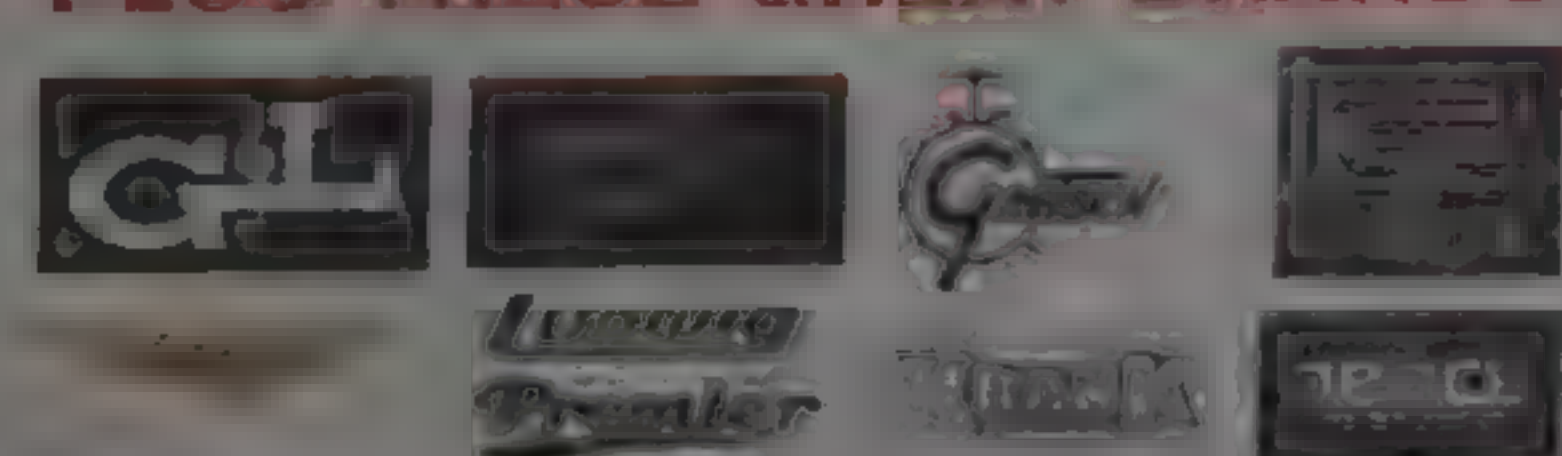
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An indie musician's survival guide



MARY CHRISTA O'KEEFE / marychrista@vueweekly.com

So, you've got a band, or maybe just some songs you play all by your lonesome. We'll assume you're not doing this just for kicks. Most creative endeavours begin as private explorations, but eventually you realize that to breathe life into a project, it has to be acknowledged by the outside world. You have to rip that heart out of your ribcage and thrust it, bloody and beating, into the culture, with hopes of it connecting somehow, somewhere, with someone. It may even be that making music is what you love most, and want to do for the rest of your life.

Another assumption: you're not headed for major labels and stadium rock stardom, but the indie circuit—which, in the age of Feist, the New Pornographers and Chad vanGalen doesn't necessarily mean small pota-

toes.

One last assumption: quality songwriting and music-making comes with pressure," cautions Mark Feduk. Over a dozen years, the songwriter/multi-instrumentalist has been in several projects, including dearly departed country-roots stompers the Uncas. Feduk was the Uncas' de facto manager and now oversees Edmontone Studio and the career of Doug Organ (the Whitsundays, Wet Secrets and more), while nurturing his own band, Red Ram (also with Organ).

"A band is four or five people with different goals and lives—obviously, you want to have fun, but if you decide it's a career, at least for a time, you have to be committed for that time," Feduk advises. "Watch those relationships; take care of them. It's easy to have

hurt feelings for something you care about and worked hard on break up."

He also recommends hitching responsibilities to bandmates. "Figure out each person's strengths," he says. "Not everyone's the manager type. You need someone willing to work the crowd when you play. Figure out who the techie or mechanic is. Who can keep travel arrangements straight? One Uncas was a great cook—on tour, he'd make sandwiches in the back of the van and a healthy meal from a rice cooker in our rooms at night. That saved us time and money. Look beyond the obvious."

Ok, you have songs, relationships and roles. Now what?

"While you're playing shows, you're recording demos or an EP, writing grants, building your mailing list, doing research, talking to media—everything has to be happening at the same time," Feduk emphasizes.

We picked Feduk's brain, along with those of independent producer Terry Tran (Shout Out Out Out Out, Theresa Sokyrka, Social Code) and publicist/manager Ken Beattie (his Vancouver-based company, Killbeat, works with several Canadian labels and artists), for advice on how to approach a career through three broad categories: gigging, recording and promoting. (Vue also threw in, where applicable.)

GIGGING

Vue Weekly: How can we get our first shows?

Mark Feduk: When you're starting out and have no recording yet, remember it's a community. Go to shows, meet other bands, especially in your genre. Support them, talk to them, learn as much as you can from them. A band that's more established can some-

times ask bookers or venues if you can open for them.

Vue adds: do the same for a young band when you get the opportunity.

VW: How much material do we need?

MF: Ask the booker/venue how long your set is, but regular sets are about 45 minutes, or maybe only half an hour if you're opening. Have about that much ready. You also want versatility, some ability to shift with the mood of the crowd.

VW: How do we build a set?

MF: It's one of those things you should never stop working on. A lot of bands start with their great stuff, but save your best songs for last, especially if you're newer. I know it's tough to start with stuff you aren't so excited about, but the last songs are what stick with the audience.

VW: Performance tips?

MF: Watch for the catatonic gaze. You want to look at the crowd, engage with people, but don't hold eye contact so long you freak them out. And don't watch people walk out—you can't take it personally. At this point, it's about getting in front of people. Don't be hard on yourself after the first couple shows. Don't have high expectations—it's a long, rough, tough process. Just keep working on your show.

VW: Questions to ask a promoter/venue when we're booked?

MF: What the terms are, when your load-in, soundcheck and set times are, if and when they need logos or images, if you need to poster. Your guest list is usually one or two people per member. Your rider depends—a couple drinks in a bar, sometimes a

meal. Try for what you can get. There's no harm in asking politely. If they have a kitchen: "Is it possible to have a meal?" If you're touring: "Can we get accommodations?" A lot of clubs have deals with hotels. It all should be talked about before the show, though—if you wait until that night, nothing will happen. An email usually stands in for a contract. Print it out and bring it to the show with you.

Vue adds: also ask who you're playing with, how much cover is, if there are advance tickets, if they're printing handbills or posters you can distribute. Sometimes bands can't give Vue details on their own shows, which makes it difficult to run a story previewing a gig. If you don't know the venue well or if it's a DIY-ish show, check if you're expected to do door duty, so you can plan in advance.

VW: What'll we get paid?

MF: Unfortunately, you kind of have to take what you get at first. Terms you should be familiar with: a guarantee—a set amount no matter what; guarantee versus the door—a good situation, you get whatever's higher; guarantee plus the door—the best situation. A percentage of the door is most common, though. Both you and the venue will be working to get people there.

VW: How do we split the money?

MF: Figure out what the band will do with money you earn, and how you'll pay for band expenses. At first, all the money goes into a band account. Later on, maybe half goes into the account and the rest is split between you. If you're solo, you pay people backing you no matter what, even if you don't make anything.

Vue adds: band finances could be a whole other article. Find an accountant/bookkeeper who can give you advice and help you set up a system.

VW: What about soundchecks?

MF: The sooner you find load-in, soundcheck and set times out, the better you can plan. Be prompt, leave early if you're touring. First, set up your gear on stage—place amps, drums, whatever you use. Next, soundpeople run their lines—you need to get out of their way. When they're ready, you'll test everything: drums, bass, guitar, vocals, whatever else, do a line check. Then you'll run through a quick song. Play your loudest song, the one that uses the most instruments. Don't crank your amps when you're on stage—lots of young bands do this, and you can't hear vocals. On stage it may sound great, but out in the audience, no. Let soundpeople do their job—they know the room. Keep levels where they set them, ask for something in monitor if you can't hear well enough on stage, but only do that during a show if you have to—you're bringing the audience back to reality, abruptly. Respect your soundperson. When they give you advice, it's usually good. If you have the inexperienced soundperson—and it happens—or if something goes wrong, be gracious and ask them for help with the problem. Don't assume sabotage, unless you've been an asshole—then you probably deserve it.

VW: How do you book your own tour?

MF: Plan three to four months beforehand. Ask your contacts and mailing list about whether they can help with places to play or stay, do your research on venues and bookers and local media. Be open to interesting shows, like house parties. On the road, play as much as possible, even just for a place to stay and food and drinks. Corb Lund was great to the Uncas and asked us to play with him when he could on the road. We didn't tour "with" him, but we drove out where we could to open when we got that opportunity. It may not pay much, but a chance like that is worth the investment—drive to Vancouver and spend \$800, even if you only make \$100. It'll be worth it playing a full room—better than headlining with no following. And set up other shows on the way there and back.

Vue adds: start in summer with regional dates, then hit the west coast before tackling central or eastern Canada or winter tours. International tours are beyond the scope of this article, but bottom line: do your research and paperwork. Get a passport before you need it, just in case.

VW: Road tips?

MF: Take care of yourself. Two weeks into a six-week tour, half the Uncas were sick—I lost my voice—from stress, crap food, partying every night and some gross conditions in band rooms. Try to hit grocery stores when you can and make your own food when you can—it's healthier, you play better and it's cheaper and saves you time.

VW: How often should we play?

MF: Even your best friends won't see you every week. Play a lot the first few months for experience—if you're always opening—but don't overplay your hometown. Don't freak out if there's one bad show, but if crowds are shrinking, you haven't put enough work in to the show or are overplaying. Take time to write, rehearse, build your set and give your audience something new every time.

Vue adds: many places won't book you within two to four weeks of another show (in town).

RECORDING

VW: Where do I start?

MF: You're going to have trouble booking shows without a demo, plus you need to get songs together for your MySpace page. Recording's a big investment. Start with a rough demo, and after your first few shows think about recording a better demo or high quality EP, three to five songs." **Terry Tran:** Sometimes I think it's better to do two or three songs to promote yourself on MySpace or else an album. It's way more fun to make an album because you can really make something with it—you come up with a journey, a theme, unify it and make it a real listening experience. Sometimes an EP feels like a collection of songs that aren't quite whole. There's more creative aim with an album.

VW: Can we do it at home?

that all home studios are created equal—Nik Kozub's, of course, is terrific. But you can go pretty basic for a home studio: a laptop, \$200 sound card, decent mic and a program is a makeshift studio. A home studio's valuable, especially to figure out what you want. If you have a great one and one of your band guys or gals is a producer type, use that resource until you want to take advantage of a studio. If it ends up sounding rough, it's not wasted work. Consider it a good start and head to a studio.

TF: Depends on what you're doing—making a record for the industry or for yourself and your friends?

VW: What's the difference between a producer, engineer, mixer?

MF: An engineer takes care of technical stuff, setting up mics to get the sound and you want, pressing record and stop, cabling, etc. A producer has a vision and a more creative role overseeing sound. She or he has ideas for harmonies, arrangements, sonic soundscape. A mixer is often the same person as the producer—they're responsible for the final sound. It takes longer than you'd think, adding finishing touches, making sure every sound is sitting in the right spot. They listen to the recording in different stereos and situations, compress vocals a bit and make sure you can hear them, add a touch of cohesion. The process goes: tracking, mixing, mastering.

TF: In bigger studios or projects, they specialize and work as a team. Some people do everything, are good at everything, but usually it's out of necessity. I'd rather work on a specific role—you can really focus. We did that on the SO4 record.

VW: And masterer?

MF: Mastering's done by a pair of fresh ears. They keep dynamics intact, bring the album together, make it a unified whole, boost levels and even out volumes. Put an unmastered CD on after [listening] to a mastered one on the stereo and you'll hear it.

VW: How do you know who you need?

MF: What do you want out of your recording? Figure out the kind of sound you want and find the producer and studio who can do that well. Never go into a studio without a clue of what you want to sound like. The more time you spend figuring it out, the better. Then you don't have to spend as much on pre-production.

TF: Bands have to sort out what's best for them, and not just by price. Everyone knows different things, specialize in certain things. A good producer balances the technical and musical. They're a top-level manager and bridge between engineers (technical) and band (creative/musical). Two types of bands who work with producers: the band who knows their sound and the band who works with a producer to develop their sound. Developing a sound isn't easy—it has to be done in pre-production, with the producer there to bounce ideas off of. If you just need an engineer, you don't need them for pre-production, but the more a producer or engineer knows your sound, the better you'll do.

VW: Can we co-produce?

TF: How many records have you worked on? Every year I go to at least one audio convention where I hang out with people who do this work and get exposed to the latest in the industry. Co-producing only works if the producer and band have respect for each other, aren't trying to one-up each other, there's a common goal and a clear vision of working towards that goal.

MF: If someone in your band has those skills, great. But remember, this is a craft people go to school for. If you come to a studio, this is their career. These people have studied how to get this sound, analogue versus digital, mic choice and placement, and gotten that experience. There's also a difference between someone who knows how to record and a producer.

VW: How do you choose a studio?

TF: Producers generally use a studio they're affiliated with. Someone independent like me, it depends on what the band needs. Every studio's so different—some places are better for overdubs, mixing, live off-the-floor, it depends. Using professionals gives you access to other spaces, because we know other people in our community.

MF: Find someone interested in your project, hear their work, research different studios, book a tour, meet them, find out if you're comfortable there.

VW: How do you choose a producer?

TF: Hire a professional who'll tell you the truth about your stuff. Your friends and parents will always tell you you're great. It's best if they love your music, but sometimes a producer may do a project for the technical challenge—producers try to reinvent themselves just like bands do. Studio owners or new producers may want to get experience or to stay alive. I think you can really tell who you want to work with. Meet a bunch and see who resonates. A good producer will also ask you why you want to work with them. And there's one thing I ask bands, and almost none of them have an answer: what does your band offer that no other band does? Look at SO4: two drummers, four bass players that play synths, all-vocoder vocals. Who else can say that? A lot of bands aren't sure. They'll say something vague like, "We're melodic, with deep lyrics."

VW: How can we prepare for the studio?

TF: Settle these questions at the start of the process—you should have a budget and schedule and know their rates, work out additional musicians if you're a solo artist, what to bring and expect at the studio. Lay down the process, set up goals and approach—live off-the-floor or overdubs? Talk about sound: most people can describe what they want, but be realistic. That Jon Bonham sound on drums? He's using a particular kit, particular way of playing, in a particular room, with particular engineers—all these things that brought them to this moment in time. You can use it as a reference, but you're not getting that exact sound, but something that's yours. And talk to the technicians: use

a drum tech, get the guitars intonated so they stay in tune. Sometimes people have shitty guitars or little things like that. Fix everything before you go in—put it in your budget.

MF: The studio can be intimidating. The worst thing is when the quality and production are there, but performances are lacklustre. You'll be unhappy with that record forever. Put in the effort, know your parts, get familiar with studio practices. If you're doing live off-the-floor, that's where rehearsing comes in. Unless you're really experienced or going for a dirty, looser sound, you'll probably be using overdubs, which means you'll use a click track. You can practice to a metronome or click track at home. Yeah, it's boring, but you need it for overdubbing.

VW: Studio etiquette?

MF: Be prompt. Appoint one band person to go between you and the producer. While most studios have been around, remember your album never changes when it's done. One year later you don't want to be saying, "Oh, I was so baked." Don't assume post-production will fix everything. Try not to put too much pressure on yourself. It'll take longer than you think and there are times when it's frustrating for everybody. You're on a budget and watching the clock—it's stressful. Remember we're all human.

TF: Don't assume anything and bring all your equipment. Most producers will only work as hard as you will—hard work before the studio means preparation: practising, working on performances and songwriting.

VW: Anything else?

MF: Don't set your CD release before your record is done and in your hands. So many bands have a horrible CD release with no CDs. Forget deadlines and work backwards: for an October release, you want them in hand in September and sent to the media, replicated in August, mixed in July and tracking done around June. Of course, you're working around the studio schedule—find out from them what's realistic, stay on top of everything, and know everyone is juggling. And a lot of people don't know we have a replication place in town: mehco-inc.com.

PROMOTING

VW: What's first?

MF: Start an email list right away, at your first shows. Have a sign-up sheet out and track where names are from—which cities, which shows. Get organized at the beginning with whatever database program. That list can be another gold star when you're trying to book shows—you can say you have 500 people on your mailing list. Sort by city and province, make a note of who's extra-supportive, who wants to be a friend to the band. You may be able to crash with them or they'll bring you real food or work your merch table down the road.

Ken Boettie: The first person you should hire is a publicist. I'm not saying this because I'm a publicist—I mean even before you can hire anyone, that's the role you should take on yourself first. You need to create some sort of buzz. Obviously, be concerned with your

art, but after that—what's going to attract a manager or label or whatever to you? Press will. Radio play will. Even if you make cold calls, being able to say that you have press helps. So I'm a publicist because I believe that.

VW: How do we build a following?

MF: Fans want to feel involved and be friends with the band. A lot of bands don't understand that. Part of your work is to be down to earth and approachable. After shows, don't just go up to your room. If it's a good show, say, "Come talk to us, we'll be over by the merch table, come say hi."

KB: Even if no one knows you, there are things you can do. Burn up a bunch of singles or an EP of your demos, hand that out to everyone at your show. Make people buy in early. Everybody has those stories, of when Chad vanGalen had handmade discs he was giving out or whatever. That person will be a fan forever—there's an emotional attachment beyond the music. It's really important that artists connect with people and say hi. If you have something in your hand you can give it out and say, "Hey, thanks for coming out to the show, we're working on a record, these are some of the songs we're working on, there's more on our MySpace, if you like it you can leave your email and we'll let you know when we're playing another show or the record is coming out." Give them a reason to come up to you, and make the most of that contact.

VW: When do we get "people"?

KB: It's good for bands to self-manage at the start. For one thing, it makes them realize what it takes, so when they do bring another person on board to take that over, they aren't in the dark about what they're supposed to be doing and can stay active and in control. I may have five or six things sitting on my desk and I love all of them but I can only work with one, who'll I pick? The truth is, you'll pick the band somewhat further along, someone who has a band member who takes the reins. If you've done two to four tours across Canada, if you've made a couple albums, if you're making money and are stable and working on another album, maybe it's time for us to step on board. But people want to see a certain level of accomplishment, of self-sufficiency. Just remember—there's a lot of great, talented people we can work with. Distinctions make a difference: if it's a choice between the band that's easy to work with and the one that isn't, you can guess who people want to work with.

VW: What's the minimum we should have for publicity?

KB: Decent photos. Not a hipster shot where you're a mile away. I'm not saying you can't have those shots, but they can't be the only ones you have because they look awful in some papers. You can have your creative images, just be sure you have straight-up close ones too, 300 dpi jpeg. Have your album cover available in that format as well. Don't waste money on hard copy photos—you only need digital images. Craft a press release of some sort. People need

something to write about: a bio, some descriptive info, band member names and instruments, who does the songwriting. Web presence: Facebook and MySpace for sure, and maybe your own website. MySpace may be dead and over to you, but I guarantee, everyone else goes there to look for something. If some media person somewhere is looking for what's on this week so they can put an image and a couple of lines about it in their "best bets" section, if you have everything they need digitally—images, some band information, and maybe some songs up on MySpace—and it's easy to find you, boom! It's your show in that slot, with a photo, as a "best bet" for the week. Things come up at the last minute in papers, a story or ad falls through or whatever, and you could be in that space and not even know about it. And then you have your foot in the door: you can say, "Hey, we were in 'best bets' in Calgary." And if you're really smart, you find out who put you in that slot, and you email or call and say, "Hey, thanks for putting us in your 'best bets' last week. Can I send you a CD? Would you like to come to our show?" Always ask, "What can I do with this foot that's in the door?"

VW: That's all a publicist does?

KB: We make sure the right people hear you. It's all about relationships—you'd hire someone like us for our relationships with the media as much or more than anything else. Some places get 100 albums a week. Think about something like CBC—how do you cut through that? If you're a band, you can do the research yourself and find out who all the weeklies are in all the cities across Canada and maybe beyond and you can research all the college radio stations and you can find all the media contacts. But a lot of people don't have the means or time. And even when you do, and if you do all that work and find all that out, how do you get to the top of the pile on their desk? It's really tough to cut through that. If your album isn't coming from a reputable person who they know, someone who knows them—not everyone I send your record to may like it, but most people I send it to will listen to it. We're working with albums we really love and we put them into the hands of people we've built relationships with, who we think may also love them. If you can get some radio play or some reviews in early, we make a new press release that reflects the interest there and send that out again, and it builds. We have a strategy, we stick to it, and it works. That's why we have 40 or 60 people calling us up every month wanting to work with us.

VW: Really—what's the secret?

KB: Look, this may sound like I'm oversimplifying, but if you're loyal and respectful, you'll get ahead. Remember your manners, remember people who gave you those chances, and you'll create your own breaks. And you just need two or three of those breaks to start building something more substantial. Keep making contact with people. Most people in music are here because they love music. Understand we're all humans. Be decent. ♥

history of Western Canada.
Contact: mariadunn.com

DARREN FRANK

Folk/rock

On the stage, you will see him and his guitar perform well-crafted and tuneful songs. Listen to his recording and hear some of these same songs- minus the banter and clapping. Although solo right now, he plans to flesh out his sound with help from his Sung Heroes. Contact: 780.238.3332, deecompanee@hotmail.com, myspace.com/darrenfrank

THE GIVE 'EM HELL BOYS

Alt country/bluegrass

The Give 'Em Hell Boys are Edmonton's best alt country hillbilly band that will rock you all night long! This five-piece group includes banjo, upright bass, slide guitar, lead guitar and rhythm guitar. With influences such as Johnny Cash, Hank Williams and Buddy Holly. They have hours of material, are willing to travel and are available for all-night gigs, weddings and parties. Contact: 780.473.2670,

guy@thehellboys.com
thehellboys@protonmail.com

WT GOODSPIRIT

Country

The WT Goodspirit band can be described as a dynamic sounding band with original songs along with covers. Fronted by Aborig-

inal music award winner & nominee WT Goodspirit.

Contact: Wayne 780.757.4605, wayne@wtgoodspirit.com, myspace.com/wtgoodspirit

THE HANDLINE BLUES BAND

Blues

A seven-piece electric blues combo that features two killer saxes, plays urban blues from the '60s to now and adds in its original sounds to boot.

Contact: Doug Creighton 780.232.1122, Jeremy Looze 780.468.5387

TIM HARWILL

Country

An engaging performer with a wonderful voice. A touring singer-songwriter and indie recording artist. Tim Harwill blends insightful lyrics with acoustic 12-string guitar & harmonica to create a strikingly unique true country sound.

Contact: Judy Pociwuschek, 780.515.0430, tfpmusic.com

ROB HEATH

Folk/country/pop

His wonderfully literate songs paint pictures in your head with his thought-provoking lyrics. Rob has written for Glen Campbell Music, Criterion/Atlantic Music and Don Goodman Music in the USA. He has received a Canadian Radio Music Award for his songwriting, and was a "New Folk" winner at the highly regarded Kerville Folk Festival in Texas, joining the ranks of past emerging artists and alumni such as Lyle Lovett, Lucinda Williams, Shawn Colvin, Steve Earle, Tom Russel and Nancy Griffith.

Contact: Marlene D'Aoust, 780.465.3175, mdaoust@shaw.ca, robheath.com

DOUG HOYER

Singer-songwriter

This wandering songwriter tells his tales with simple songs on guitar and ukulele. With his backing band or by himself, he tends to draw a smile from even the deepest scowl.

Contact: doughoyer@gmail.com, myspace.com/doughoyer

SHUYLER JANSEN

Black Country

Contact: shuylerjansen.com

DALE LADOUCEUR

Roots/chapman stick

Dale Ladouceur has the distinction of being one of too few Chapman Stick players in Canada. Working for the last 20 years in bands, duos and as a soloist has given Ladouceur the opportunity to take part in many interesting collaborations with artists like Bruce Cockburn, Angelique Kidjo, Artis the Spoon Man, John Hammond Jr and Valdy. She has performed in groups led by the Lincolns, Laura Smith, Laura Vinson, Lester Quitzau, Bill Bourne and Tacey Ryde to name a few. Her work has taken her from coast to coast in Canada and overseas to Europe where she has charmed and mesmerized people with her riveting musicianship and warm presence.

Contact: dale.l@telus.net, crowtown.com

JUDITH LAM

Folk/rock singer/songwriter

Judith's music is a distinctive and unique blend of soulful folk and passionate rock. With a captivating voice, driven music and lyrics that reflect her zeal for social justice, her songs necessarily inspire and touch hearts.

Contact: contact@judithlam.com, judithlam.com, myspace.com/judithlam

CORB LUND

Non-toxic country

Original music with an honest Alberta cowboy origin. Recipient of various awards from CMA's to Junos. Sometimes known as the Hurtin' Albertans, featuring: Curt Ciesla (double bass), Brady Valgardson (drums) and Grant Siemens (lap steel, banjo, guitar). Contact: RGK Entertainment, ron@rgk.com, corblund.com

MANRAYGUN

Roots

A mash-up of telecaster twang and acoustic campfire poetry at approximately 80 bpm. Free verse drenched in badlands and reverb. Dusty. Boozy. Smoky.

Contact: manraygun@shaw.ca

MARV MACHURA AND THE MARV MACHURA BAND

Country/folk

Marv Machura is a singer-songwriter/guitar player (with a three-piece roots-rocking band) who plays music in the vein of Fred Eaglesmith, Neil Young, Ian Tyson, etc. Machura, a veteran of the local roots music scene, will be releasing his third CD this fall. Contact: 780.240.1509, marv@marvmachura.com, marvmachura.com

GORD MATTHEWS

Contemporary folk-blues

Although presently a member of Ian Tyson's acoustic trio, Gord is working on establishing himself as a songwriter and solo performer. This past fall he performed his original material in Nashville while backing up Myrol. Gord's music is entertaining, thought provoking and musically pleasing, with some

humour thrown in for good measure

Contact: Marlene D'Aoust, mdaoust@shaw.ca, sonicbids.com/gordmatthews

THE MCGOWAN FAMILY BAND

Folk/roots/rock

This family of musicians will be sure to liven up any party with its wild hair and even wilder sound.

Contact: Mark McGowan 780.934.0425, myspace.com/themcgowanfamilyband

TERRY MORRISON

Folk/acoustic singer/songwriter

Terry Morrison has been described as "one of the most intellectually compelling songwriters in town" by Edmonton music reviewer Roger Levesque. She has performed at many Canadian Folk Fests, toured extensively throughout North America, has three CDs of original music to her credit and is featured on a number of compilations. Her voice is rich and deep, her melodies, rhythm and lyrics strong and uniquely her own.

Contact: terry@terrymorrison.net, terrymorrison.com

GARY WAYNE MYRIS

Country/roots

"Loretta Lynn kissed me on the forehead when I was 14 years old. My mother and I were backstage visiting after a concert in Calgary, Alberta and I didn't know at the time that I had been blessed by one of the queens of country music. It was my baptism. I actually began writing country/rootsy music many years later in a quaint little town called New York City. I am presently living in Canada and really getting back into writing songs and recording."

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MYROL

Country
A mother/daughter duo that embrace a special sound that only family harmonies can create. Simply called Myrol, Joanne and Haley draw much of their music from their rural roots; their songs

are thoughtfully crafted, laced with an earthy truth and nitty-gritty humanness. Their self-titled album is a tasteful blend of many styles, including country, bluegrass and folk, melded together to create a sound of their own.
Contact: Marlene D'Aoust, 780.465.3175, mdaoust@shaw.ca, myrolmusic.com

TANYSS NIXI

Singer-songwriter
Playing acoustic, folk, Americana ...

Contact: tanyssnixi@shaw.ca
sonicbids.com/tanyssnixi,
tanyssnixiweb.com

RADIO VACANA

Latin/funk/reggae
Contact: myspace.com/radioradiovacana

RAISIN' CAIN

Folk/roots
Raisin' Cain plays an eclectic mix of folk with a twist, including influences from folk, country,

swing, blues, pop and roots genres. A typical set includes a mixture of these influences, along with a strong selection of original songs. This group loves music, and music-making!
Contact: Cathy, 780.449.4376, or Randy 780.467.2833, raisincain.ca

MARY RANKIN

Singer-songwriter & stage host
Mary Rankin has been involved in the Edmonton arts and music scene for the past decade. Her music speaks of life, love and connection,

adding her own twist to everyday situations. A singer-songwriter first, Mary can also be found sitting in at various venues to lend a voice or percussion instrument. At present, Mary is working on original projects with a number of other Edmonton musicians.
Contact: mary@womengathering.com

RAVIN COWBOYS

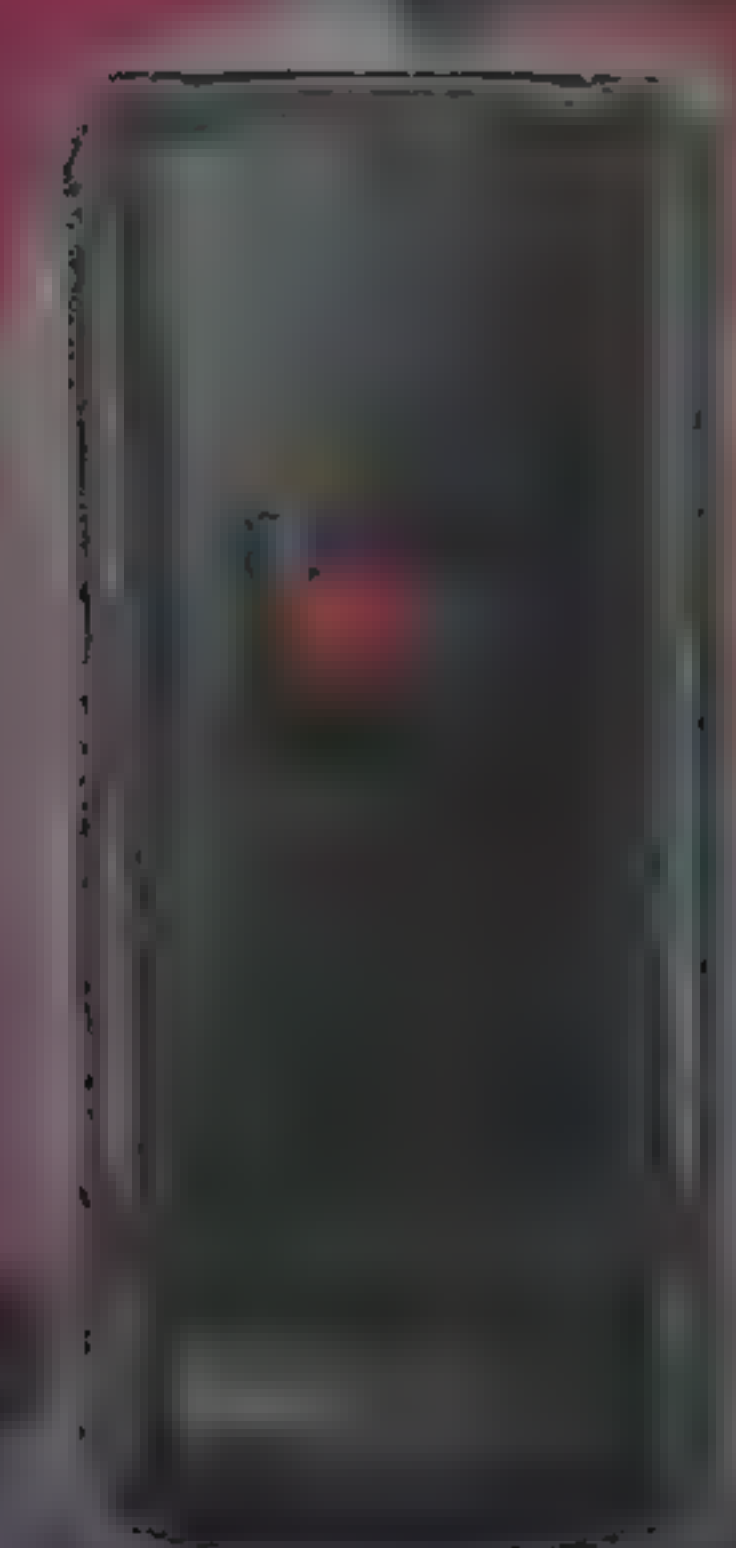
Rockabilly

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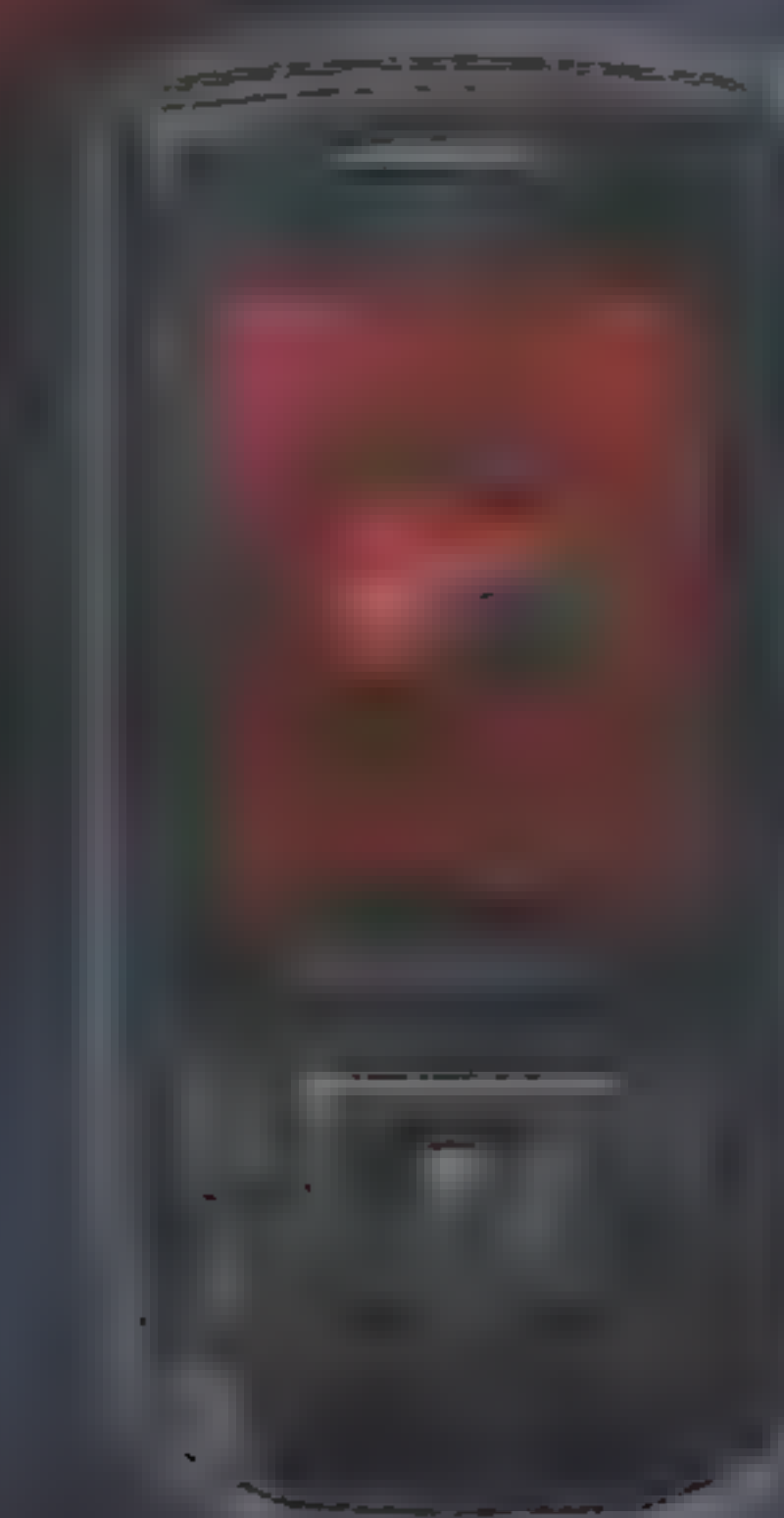
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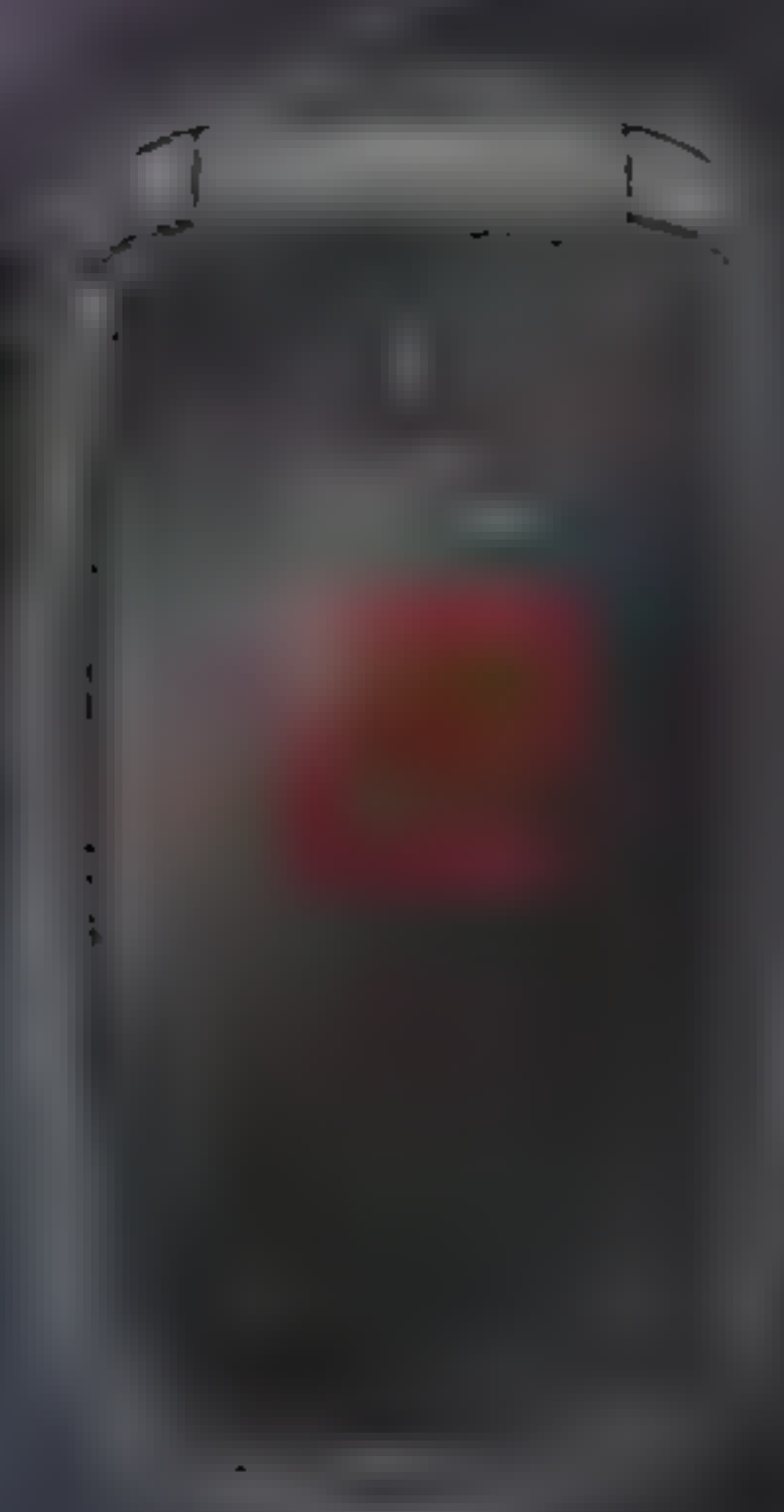
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Contact: Phil Wilson-Birks, 780.970.1557, pwilson@shaw.ca, slowburn.ca

SOULJAH FYAH

Reggae
Souljah Fyah, a reggae band with members hailing from all across the globe, has an impressive resume that includes opening slots for reggae giants like Morgan Heritage and Mikey Dread, touring Western Canada and over 100 shows under the band's belt. While the group is fundamentally roots reggae, Souljah Fyah's members have been influenced by everything from classical, calypso, rock, jazz, blues, funk, latin and hip hop. With the use of kalimbas, xylophone, flute, congas, bass and acoustic guitar, the sound pushes the boundaries of contemporary reggae

Contact: Janina Fyah, 780.475.8888,
souljahfyah@gmail.com,
souljahfyah.com,
myspace.com/souljahfyah

NETTISPAGHETTI

Childrens/family entertainment
She's a truck-driving, guitar-playing, songwriting, nose-honking kind of a gal. She loves to sing and dance and hang out with little kids and folks who like good tunes, good smiles and good times. Performance highlights include: North Country Fair, HomeFest, Morinville Kidz Day, Busker's Ball, Heart of the City, Edmonton Fringe Festival, plus many others.
Contact: netti@nettispaghetti.com, nettispaghetti.com

JOHN SPEARM

Folk
"Canada's Voice ... " Founder of the multiple-award nominated Canada Songs Project, John has performed his three CD's-worth of Canadiana/folk/roots/celtic originals at festivals on the shores of the Atlantic, Pacific and Arctic Oceans, and at countless places in between. This is pure, warm, foot-stompin', guitar-smokin', sing-along Canadiana ... and stories that need to be told. There's no paint-by-numbers here.
Contact: 780.716.2106, canadasongs.com, myspace.com/johnspear

GEOFF WYBENGA

Singer-songwriter
Contact: geoff.wybunga@gmail.com, myspace.com/wybungamusic

KATHLEEN YEARWOOD

Noise-Death-Folk
For nearly 30 years, Kathleen Yearwood

has been challenging the frontiers of North American Folk music, dredging up the past with Trouveres songs and Gregorian creepiness and scaring small children and old people alike with loud electric guitar and multiphonic vocals. She has toured all over the world.
Contact: 780.636.2141, voxortue@resist.ca

HIP HOP/URBAN

BEBOPCORTEZ

Electro-funk/hip hop
Creating hot mix tapes from the future, local dirtbag Curtis Ross combines late-'70s/early-'80s synth-funk with art rock and hip hop in order to create pomographic dance floor ditties avec testicles. Contact: 780.486.4860, bebopcordez@hotmail.com, bebopcordez.com

CORVID LORAX

Hip hop
Corvid Lorax is Karan Singh. He has produced three solo albums plus done extensive work with Eshod Ibn Wyza, his style is political and raw. People know him around town as the turban guy.
Contact: 780.707.8565, sikhshingsamurai@hotmail.com, corvidlorax.com

D ABATOIR

Hip hop
D Abatoir, along with his sibling, producer Eddie Eagles, is crafting and expanding new sounds into the genre of hip hop. D Abatoir's engaging, political and furious lyrics fuse with his brother's intricate and

rhythmic beats to form a sound that is original and instinctively addictive to the listener.

Contact: Daryl Bogosoff, 271.6818, d_abatoir7@hotmail.com, cderecords.com

DARKSONTRIBE

Pop/hip hop
A collective of MCs, DJs, vocalists, producers and b-boys who personify what hip hop is all about with a strong back-to-basics approach to production and performance.
Contact: triballeadaz@darksontribe.com, darksontribe.com

SHAWN

Rap/hip hop
Shawn Bernard has been in the rap game for almost 20 years. Growing up on the street surrounded by drugs and prostitution, he founded a rap that evolved into a high profile Native gang. Shawn is now substance free and has a professional music career complete with a Canadian Aboriginal Music Award nominated CD and a professional music video, and he won the audience vote for favourite performer at the 2007 Dreamspeakers Festival. He also starred in an NFB film on his life called *Walking Alone* and does anti-drug, anti-gang and positive lifestyle presentations.
Contact: shawn_blaize@hotmail.com, shawnblaize.com

INTRICATE MINDS

Hip hop
Intricate Minds recently joined forces with Rawkus Records, who recognized them as "one of the 50 next important hip hop artists," and is promoting their debut

album, *Self-Hypnosis*. This agreement benefits both parties equally, as Rawkus is rebuilding its empire with brand new artists, and the Intricate Minds crew prepares to take the international stage.
Contact: profoundsound@intricateminds.com, intricateminds.com, myspace.com/therealintricateminds

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Hip hop
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Contact: 780.423.2200

J-SOUL

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Contact: 780.232.2465, j_soul@shaw.ca

JONB

Hip hop
Jonb is a superstar, bigger than Kanye, bigger than Dilla and even more prolific than Premier. All idiocy aside, "Jaundus Be" produces hip-hop music for his circle of friends, peers, allies and enemies. For more information, look listen and read his web site for some deliciously mediocre instrumentals from 2002 on toward the present.
Contact: jonb.ca

LAZARUS

Neo-soul/punk hop
Ex-vocalist from Eshod Ibn Wyza. Plus bassist and Drummer. Very fast Bad brains.

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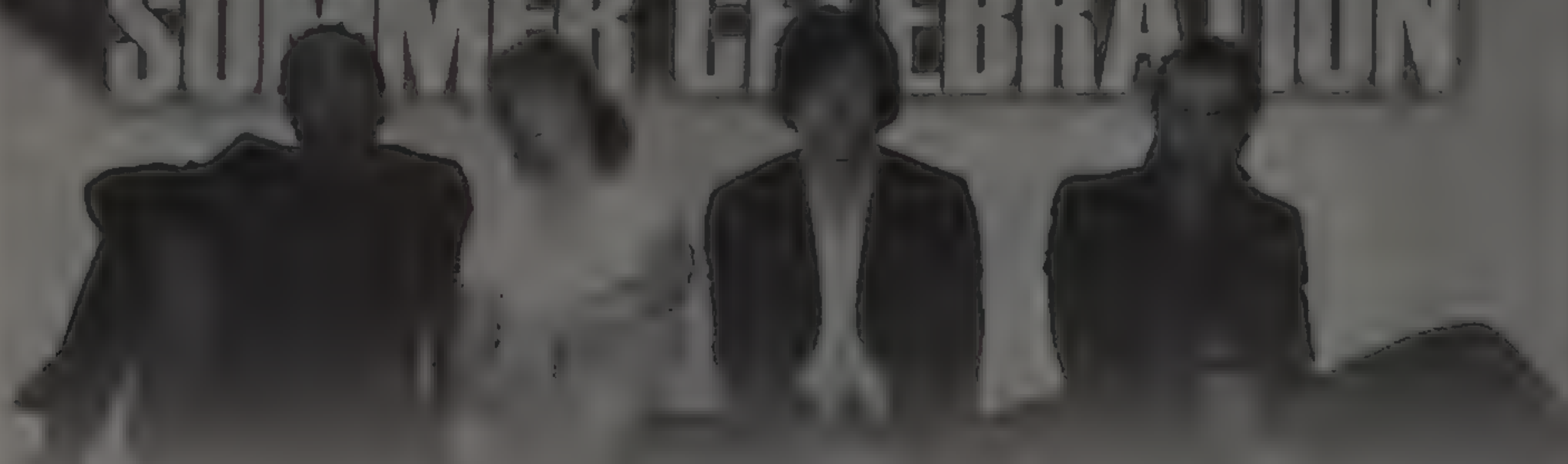
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MUSICIANS '08

CONTINUED FROM PAGE 36

influenced Punk-hop.
Contact: 780.707.8565, gspotbuy@hotmail.com, lazarush.com

OOZEELA

Soca/reggae/hip hop
Oozeela is an aspiring Caribbean musician who has toured the West Indies and the US with popular Soca bands like Partners In Kryme and WCK. A self-taught musician, Oozeela plays numerous instruments including piano and drums.
Contact: oozeela@hotmail.com, soundclick.com/oozeela, myspace.com/oozeela

POLITIC LIVE

Hip hop
Mixing hip hop with reggae and R&B, Edmonton's Politic Live is helping to define the standards of urban music in Alberta. Consisting of MCs Bigga Nolte, Arlo Maveric and Dirt Gritie, Politic Live's accomplishments include opening for Snoop Dogg, touring Canada, appearing on MuchMusic, reviews in *Exclaim!* and helping raise over 4000 lbs of food for Edmonton's Food Bank in five years through Hip Hop For Hunger. Politic Live is presently promoting its sophomore release, *Adaptation*.
Contact: polilive@hotmail.com, politiclive.com, myspace.com/politiclive

PROSPER

Hip hop
Contact: 780.270.4948, doktorprosper@hotmail.com

TZADEKA

Hip hop/DJ/trip hop
Tzadeka is Magain Van dergiessen, Female vocalist with a cool jazzy hip-hop vibe, plus dj Madame Wang. Kinda like Portishead.
Contact: 780.707.8565, gspotbuy@hotmail.com, tzadeka.com

ELECTRONIC/ EXPERIMENTAL

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THE ELEVEN

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The Eleven is more art project than band per se, using visual elements, poetry, loops and improvisation to explore the subtle phenomenology of our bottomless reality.
Contact: 780.240.3106, rsalama_con@yahoo.com

MARK TEMPLETON

Electro-acoustic/experimental
Templeton's laptop compositions process the sound of acoustic instruments, field recording edits and sampled audio creating melodies buried in layers of warm static.
Contact: info@fieldsawake.com, fieldsawake.com

SHOUT OUT OUT OUT

An electrical dance band.
Contact: normalswelcomerecords.com

SONIK RIDDIMS

Electronic & experimental
Experimental fusion of 4/5/6-string electric bass guitars, bass synths, drum machines V-drums and soft synths. The band make forays into jazz, reggae, d'n'b, dub, funk, metal, industrial and "classic" analog electronic music. Sonik Riddims has distribution in the UK, EU, US and Japan.
Contact: TonMeister K, lptech@shaw.ca, members.shaw.ca/lptech

ROY GARY BIV

Experimental
Beats, cuts and scratches, anchored in a layer of convoluted moulded sticky noisy mess. Fractures of rhythm float on top of a sea of sludgy distortion. This is where the party is at the end of the world: a sarcastic celebration of tragedy, poisonous, threatening dance music
Contact: Parker Thiessen, 780.722.0100, roygarybiv@gmail.com

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Contact: anna@annabeaumont.com

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Contact: 780.474.0967, donberner@donberner.com, donberner.com

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Active in Edmonton as a soloist, ensemble player and performer at weddings and other special occasions, Ernst Birss is a first-prize winner in the Northwest Guitar Competition and was a performer in the Christopher Parkening Masterclass. His repertoire ranges from Renaissance lute music to contemporary works, also playing frequently in a duo with singer Merrill Tanner-Semple

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Contact: Tom King (business manager), tom-cking@gmail.com, dacamera.ab.ca

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CONTINUES ON PAGE 41

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Canadian jazz guitarist, George Koufogiannakis, has been performing, producing and touring across Canada for more than 20 years and has appeared on dozens of recordings. George recently returned to Canada after some time abroad in the United Kingdom, where he completed his MMus Degree in Jazz Performance. He has now settled back in the Edmonton area where he continues to teach, act as a clinician, produce and perform.
Contact: geokguitar@yahoo.ca, geok.ca

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Classical guitarist Ernst Birss was the first-prize winner of the 1998 Northwest Guitar Competition and is widely active in Edmonton as a performer and teacher. Merrill Tanner-Semple holds a masters degree in voice performance from the University of Alberta and is currently a singer, voice teacher and speech-language-voice pathologist. Merrill and Ernst formed their duo to explore the outstanding repertoire for voice and lute, and have since expanded their interests to include music in folk traditions from the British Isles, as well as music from Spain and Brazil. They are available for concerts, weddings and other special occasions.
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Contact: Patrick Goguen, 905.903.3649, patrick@workingtitleartists.com, annvriend.com

DAVID WILSON

Choral
Since 2003, I have worked with the Edmonton Recorder Orchestra as conductor and clinician, and am currently teaching Choral 10/20/30 at Concordia High School. I am also a certified Yoga Instructor and Breath Therapist who focuses on the relationship between breath, voice, body and emotion, assisting people in finding their natural breath, strong and limber body and authentic voice.
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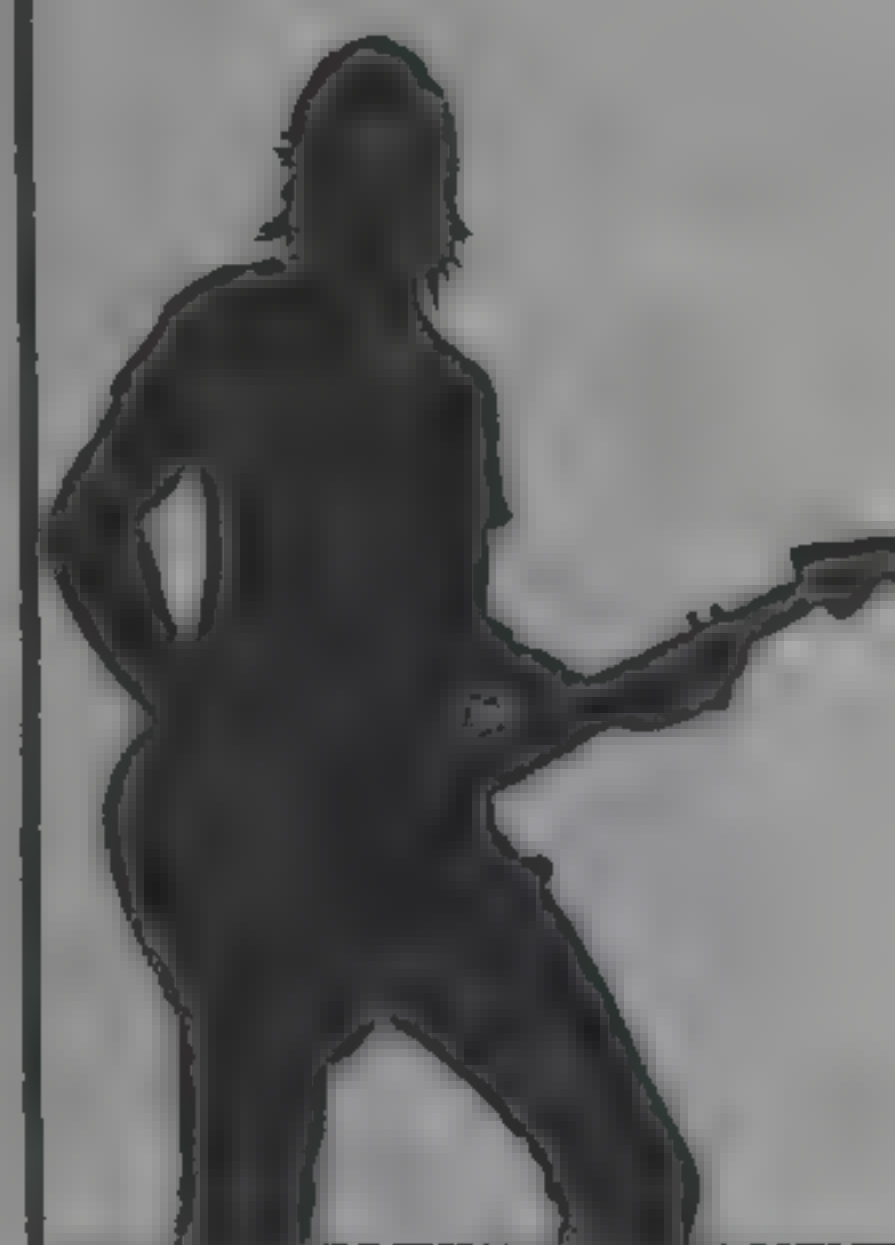
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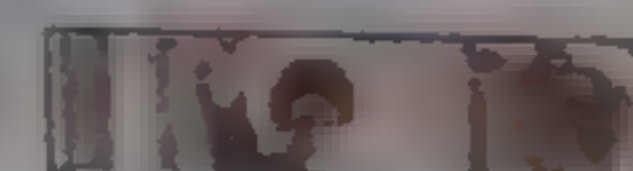
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Cold comfort

Herzog finds his niche in the Antarctic

The delivery of fresh, wakeful images as an antidote to the world's endless avalanche of numbing ones has been a guiding principle throughout Werner Herzog's career, a prolific filmography that's back 46 years now. Thus Herzog's acceptance of The Discovery Channel's offer to make a film in Antarctica was surely spurred in part by the inhospitable continent's own promise of abundant, beguiling strangeness. It seemed inevitable. Peruvian rainforests, African deserts, Bavarian high mountains, outer space, or the South Pole: landscapes where the unusually dramatic—and usually highly eccentric—few dare to traipse has always been Herzog's creative habitat, the place with the strongest current of imagination, apparition and mirage.

Indeed, in the opening moments of *Encounters at the End of the World*, Herzog confesses that it was seeing these especially evocative Antarctic underwater photography, taken by his friend Henry Kaiser, that made him want to go. So while Herzog's bold,

DOCUMENTARY
OPENS FRI, JUL 18
ENCOUNTERS AT THE END OF THE WORLD
WRITTEN & DIRECTED BY WERNER HERZOG
NARRATED BY HERZOG
★★★★

observant, opinionated, probing and often dryly hilarious narration is, as always, a highlight, the sequences which unveil the grandest spectacles of the seemingly alien world of Antarctica—coral looming like nicotine thunderheads, jellyfish resembling free-floating atomic explosions—are precisely the ones that leave Herzog speechless, his silent wonder providing all the more space for us to attempt to absorb and grapple with what we see. Not to mention what we hear, like those seal calls that one scientist, at a loss for more empirical points of comparison, simply describes as sounding like Pink Floyd.

(A personal favourite moment: three parka-enveloped scientists



silently pressing their ears to the ice floor to listen to seal calls, looking like participants in a Beckett play. Herzog lingers on this, milking it for deadpan comedy.)

YET THE RICHEST SOURCE of fascination plumbed in *Encounters at the End of the World* is, perhaps surprisingly, not the otherness of Antarctica but other people. When Herzog and his crew of one arrive at McMurdo Station, an international encampment of ugly prefab buildings and circling Caterpillars, and are forced to wait some days before they're able to venture into the white wilderness, they turn inward rather than out, wandering through various dorms and laboratories, meeting the 1000 or so people residing therein: a Colorado banker who joined the Peace Corps in Guatemala and now drives "Ivan" the Terra Bus; a European philosopher who had Homer read to him before he learned to read; a Chi-

cano plumber whose bizarre finger lengths indicate Aztec royal family ancestry; a linguist now working on a continent with no languages. In McMurdo, freaks are the norm. So well-suited are they for the director's interests it's almost as though these people are auditioning for Herzog, the preparation for it consuming a lifetime. To paraphrase one of these subjects, it's as though everyone who wants to fall off the map finds themselves sinking to the bottom of the world, to the point where all lines converge.

In *Grizzly Man*, his last documentary, Herzog was charged with constructing a portrait of a dead man through the editing together of the dead man's own video footage, an act of cinematographic archeology that gave Herzog plenty of room to editorialize, drawing lines that convey where the exploratory sensibilities of Herzog and the self-styled bear activist Timothy Treadwell met

and parted. In *Encounters at the End of the World*, Herzog is less inclined to steer the conversation, letting his subjects dictate the themes, a major one of course being the title's allusions to human extinction, directing our attention to the astonishing manifestations of global warming visible to anyone who lives among the polar ice shelves.

There is one key figure for whom Herzog does, however, attempt to speak for, a lone penguin fleeing inexplicably from the safety of his brothers, heading straight toward a distant mountain range where only certain death awaits. "Why does he do it?" Herzog wonders, regarding the penguin's seemingly suicidal impulse in a way that's at once comical, philosophical and sad. Herzog reveres the penguin's mystery and keeps conjecture to a minimum, but it's parallel to our own species' rushing toward apocalypse can hardly be missed. ▽

Like my shiny metal ass

Futurama's second DVD is a winner

FLICKS **DVDETECTIVE**
SIMIAN GIBSON
dvdetective@vuwweekly.com

DVDs have given a rerun life to many a television show that should have stayed dead. But they've also made possible, and profitable, some second chances for once-damned decent shows.

One of those is *Futurama*, a Simpsons spoof in name only—the name of creator Matt Groening. There are the same yellow-skinned, overlipped, four-fingered folks as Springfield, but pizza delivery boy Fry's been woken 1000 years from now in New York, where he works for dotty Professor Farnsworth's Planet Express, his best friend is an amoral, metal-bending robot and Nixon's head-in-a-jar is President.

Futurama's been unfrozen, reanimated into four direct-to-disc movies (to be aired as

a 16-episode final season). The second, *The Beast With A Billion Backs*, is disappointing in its extras but reaches warped comic speed with its main feature.

The disc packaging and on-screen menu design are perfect riffs on '50s B-movie posters. But the bonus material is ho-hum: animators discuss 3-D models, a "storyboard animatic" sketches out the plot, the voice actors are shown bloopering, the director notes the film's Deathball game and its designs and David Cross munches popcorn while chatting for two minutes about the character he voices. The Deleted Scenes are mostly storyboards: There is the half-hour "Futurama: The Lost Adventure," the story parts of a 2002 video game. The plot's amusing, but the not-quite 3-D animation doesn't look good, with slightly jagged, heavy outlines and stiff movement for the characters.

The creature-feature's bonus is its artistic flourishes: an opening riff on Dis-

ney's "Steamboat Willie," a diamondlilium-encased earth that looks like a giant Buckminster Fuller planet and golden escalators taking everyone to heaven. But the strength of Groening's shows has always been the writing, and *The Beast With A Billion Backs'* tight, cheeky storyline weds love, jealousy and petty discrimination in an unholy threesome.

A rip in space looms (echoes of the ozone hole?), but humans are either too terrified or tired of the alarm to actually do anything. The obvious connection to current affairs ends there, with Amy and Kif getting married and Fry dating a girl whom he discovers has four other boyfriends.

That rift expands into a comic, cosmic puzzler on love and its Othello-ish twin. A clueless, loner alien rapes earthlings with his "genticles" in order to know love, and then Bender, part of a robot club that pretends to hate humans, develops a bitter jealousy when the human race goes on a

inter-galactic date between their universe and the alien's. Loneliness is a savage emotion and religion—Fry's made the Monsterpus Pope—preaches violation, not tolerance.

The series sparkles, as usual, with the characters—crass, mostly selfish Bender and smug braggart Zapp Brannigan always steal the show—and the quips. Amy gushes over her alien marriage ceremony: "If I had ever heard of it, it would have been what I've always wanted." A robot curses, "Son of a bit!" More humorous details would reward repeat viewings, though. A "Ms Marple Madness" video game and an infernal peak called "Mount St Hell" offer two of the few background laughs.

The status quo that comedy always returns to does arrive, but with a nicely nasty twist after a cling to bigotry, a resentful tug against happiness and a headlock of possessiveness. In the comic space of this *Futurama* film, love is suffocating.

MAKOTO SHINKAI'S *Five Centimeters Per Second*, released on disc earlier this year, is all about the animation. While Shinkai's previous films were more sci-fi, this is art-animation meets haiku, each frame a painterly window on the world. The film's focus, as Shinkai notes in the interview here (there's also an interview

with the voice cast and a photo-montage "Making Of," showing the locations scouted for digital makeover), is speed. Makes sense in a Japan where commuters read poetry about falling cherry blossoms (the title is the rate of their descent) while riding bullet trains into wired, buzzing Tokyo.

The three acts pivot around a relationship between former classmates Akari, a girl in a distant town, and her friend Takaki, a boy moving from Tokyo to a place even farther away. For outsiders to anime, the voices and dialogue here may seem as over-earnest as the characters' wide, moist eyes, while the pop sentiments may get lost in translation, and the story is over-narrated.

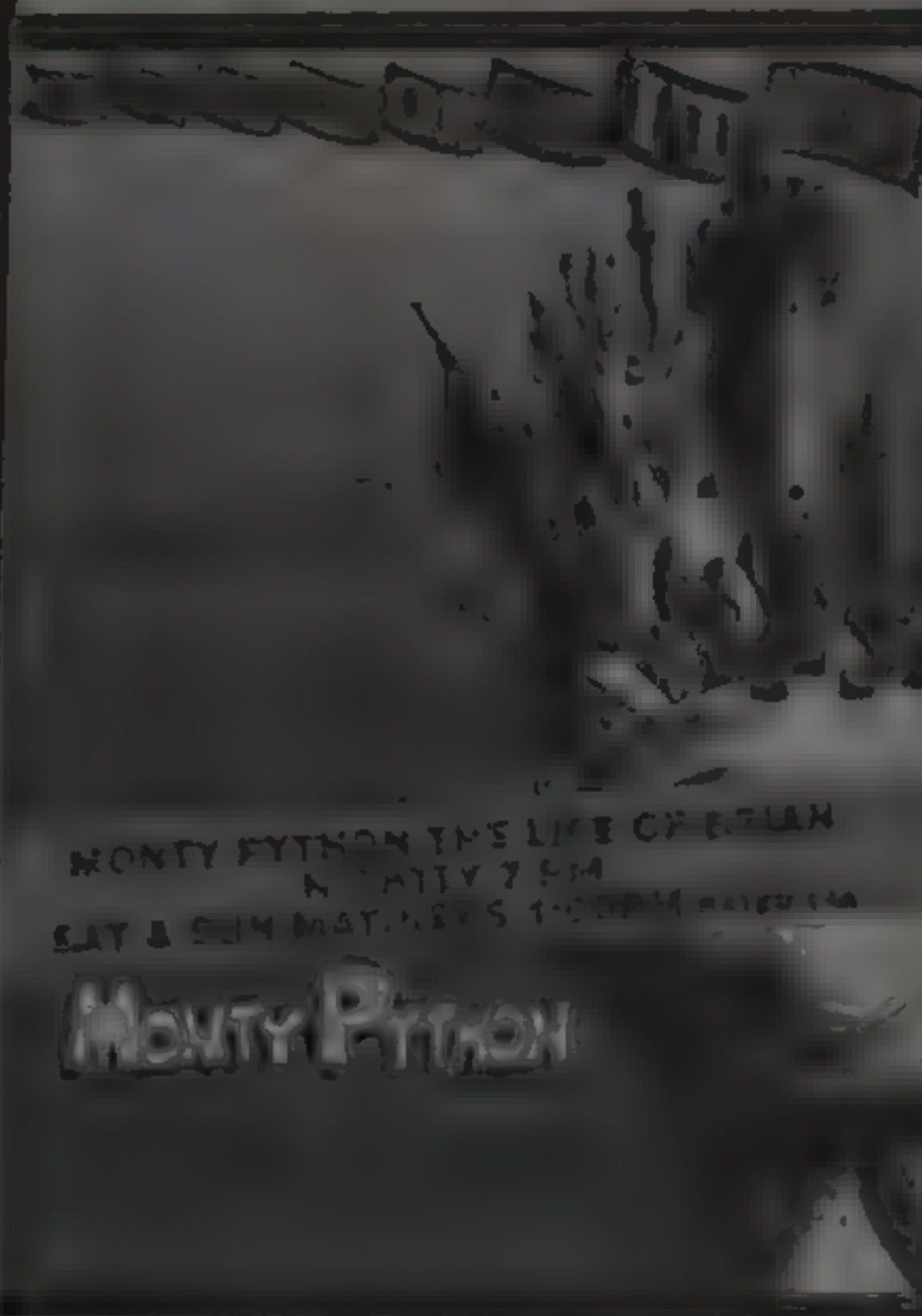
But words get swallowed up by poetic images in this wonder of sunlight-dappled, snow-flaked or dusk-shadowed landscapes. The first and strongest part stretches out the awful sense of waiting as Takaki's train is delayed on the long trip to see Akari. From the train, windows lit up in the wintry darkness, to the fading contrail of a rocket shot out into the void, space and time collide as physical and emotional distance collapse. At its best, in its poetic animation of still life, Shinkai's film echoes TS Eliot's lines: "Love is itself unmoving, / Only the cause and end of movement ... Caught Between being and un-being." ▽

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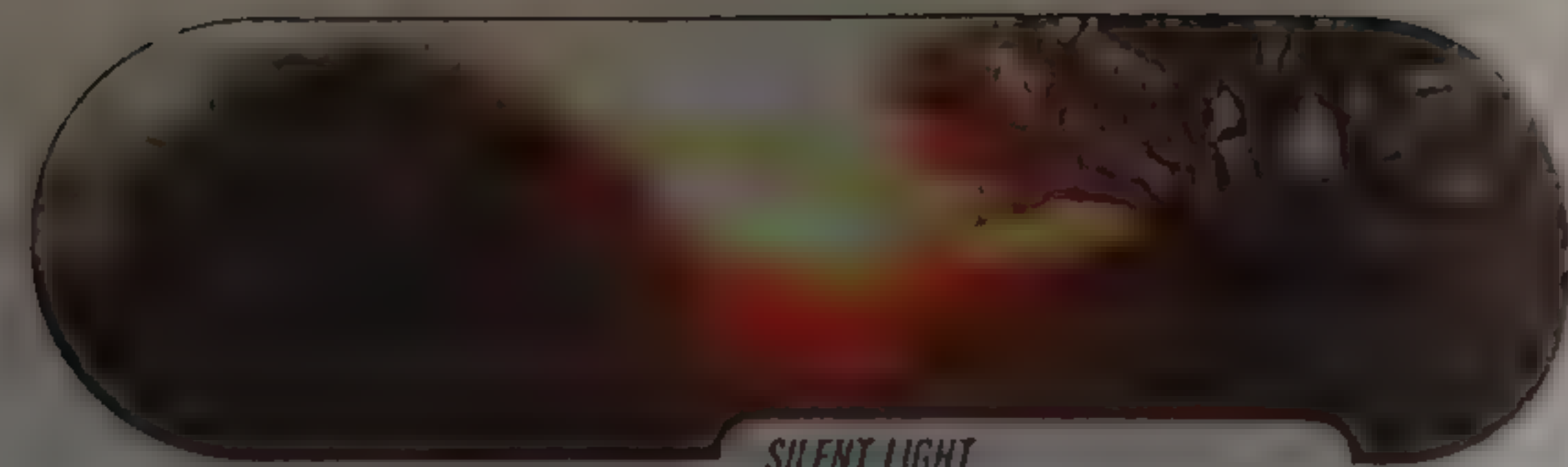
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QUICK REVIEWS

FILM CAPSULES



SILENT LIGHT

OPENING THIS WEEK

SILENT LIGHT

WRITTEN & DIRECTED BY CARLOS REYGADAS
STARRING COMELIO WALL, MIRIAM TOEWS
FRI, JUL 18, SUN, JUL 20, TUE, JUL 22, THU, JUL 24 (7 PM)
MON, JUL 21, WED, JUL 23 (9 PM); METRO CINEMA
★★★★★

JOSEF BRAUN / josef@vuuweekly.com

Set within a Plautdietsch-speaking Mennonite community in Chihuahua, Mexico, *Silent Light* feels at once otherworldly and very much grounded in the most basic of human experiences. It's a film about the searing caprices of desire, focusing on a love triangle at the centre of which is outwardly cheerful farmer Johan (Comelio Wall). Johan loves Esther (Manitoba novelist Miriam Toews), the woman with whom he's built up his life, but Johan has fallen so deeply in love with Marianne (Maria Pankratz), convinced that she's the one he truly, spiritually connects with. And the demands of the spirit are not to be underestimated here, as this is also a film about miracles.

Writer/director Carlos Reygadas book-ended *Battle in Heaven* with ethereal sequences involving a teary-eyed, pretty, young, upper-class woman fellating a

working class, older man whose corporeal girth functions as emotional armour. More than anything else in Reygadas' small but potent filmography, these sequences earned him his reputation as contemporary Mexican cinema's *enfant terrible*. How interesting then to see sequences of such a similar purpose—yet on the opposite end of the taste meter—book-ending *Silent Light*: long, elegant, unbroken scenes which move from a field of stars to Johan's family's fields and back again, once our story closes. It is as though Reygadas' camera searched the galaxy for its subject and decided to land upon this humble terrain for a spell. The film's special emphasis on the miraculous is, from the start, made through bearing witness to the glory of the everyday.

But back to Johan's world, where all quotidian pleasures shrink as his inner torment grows, its shadow looming large enough that his suffering Esther can hardly help but notice. Johan needs to make a serious choice, yet while adulterers in the secular world might have it tough, the milieu in which he exists, has always existed and has no desire to part from, is far more prescriptive than those most of us know. When Johan speaks of his dilemma in terms of destiny, a friend suggests that a brave man can make destiny with what he's got. Yet is this bravery? To avoid conflict and heartbreak when a more fulfilling life promises eventual redemption?

Reygadas considers these questions through taking deep, languid pleasure in scenes of bucolic splendour, the one in which we see Johan's kids swimming and bathing in a local watering hole being especially beautiful—and painful. Johan tries to compliment Esther on the way she scrubs her children and the unintended use of past tense makes the whole moment turn into one of quiet agony—which Reygadas turns away from to take in sumptuously blurry flowers. Yet for all this muted despair, emotions do gradually escalate to high drama, with music (from Jacques Brell), attempted farewells, rash acts of violence amidst tempestuous weather and an act of generosity so pure as to summon the mercy of something like a god, while invoking a famous scene from one of the great films of Carl Dreyer.

Reygadas, it seems, only borrows from the best sources, but he utilizes his borrowings in such a way as to give us something entirely fresh, at once classi-

cal and organic, and surely one of the most striking and unusual films you'll see this year.

NOW PLAYING

HELLBOY II: THE GOLDEN ARMY

DIRECTED BY GUILLERMO DEL TORO
WRITTEN BY DEL TORO, MIKE MIGNOLA
STARRING RON PERLMAN, SELMA BLAIR, DOUG JONES
★★★

DAVID BERRY / david@vuuweekly.com

Though he can undeniably create a world on film, Guillermo del Toro's reputation as a fabulist kind of overshadows the fact that, as a writer, he keeps things almost overly simple. That works quite well when you're writing a fairytale, of course, but it's a bit of an Achilles' heel when it comes time to write snappy dialogue for your doom-fisted hell-demon anti-hero.

That was readily apparent in the first *Hellboy*, though Ron Perlman nailed the gruff nonchalance of the cigar-smoking bundle of attitude, his one-liners lent a certain snap; likewise, while the action scenes lit up the screen, the film frequently got bogged down in clunky exposition scenes. The end result worked, but wasn't something that justified the hype that surrounded *Hellboy II: The Golden Army* prior to its opening: people let the fabulous fabulism of del Toro's *Pan's Labyrinth* overwhelm their senses a bit, I think.

Still, *Golden Army* works better than its prequel, in large part because it's more fairytale than superhero film: this one spends a lot more time in the world of those things that go bump in the night, which lets del Toro indulge his expansive imagination. The effect is naturally, entirely engrossing: from the gear-wheel mouth of the team's newest paranormal investigator to a towering elemental that wrecks up New York to the titular Golden Army, del Toro crafts creatures that managed to be both fantastical and curiously of-this-earth, their grounded grandiosity making them all the more spectacular.

The actual human(ish) interactions remain clunky, though. Most of the plot—the banished prince of a long-gotten elven society is attempting to raise the fabled indestructible army to destroy humanity, who are failing to live up to their end of a protect-the-earth bargain—is meted out in purely expository dialogue, and del Toro doesn't let

metro JULY 17-24



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FRIDAY, SUNDAY, TUESDAY and THURSDAY at 7:00PM - MONDAY and WEDNESDAY at 9:00PM



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MONDAY and WEDNESDAY at 7:00PM

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HELL ON WHEELS
SATURDAY NIGHT AT 8PM
WITH PERFORMANCES BY THE GET DOWN



JAWS - 2:00PM
JURASSIC PARK - 4:15PM

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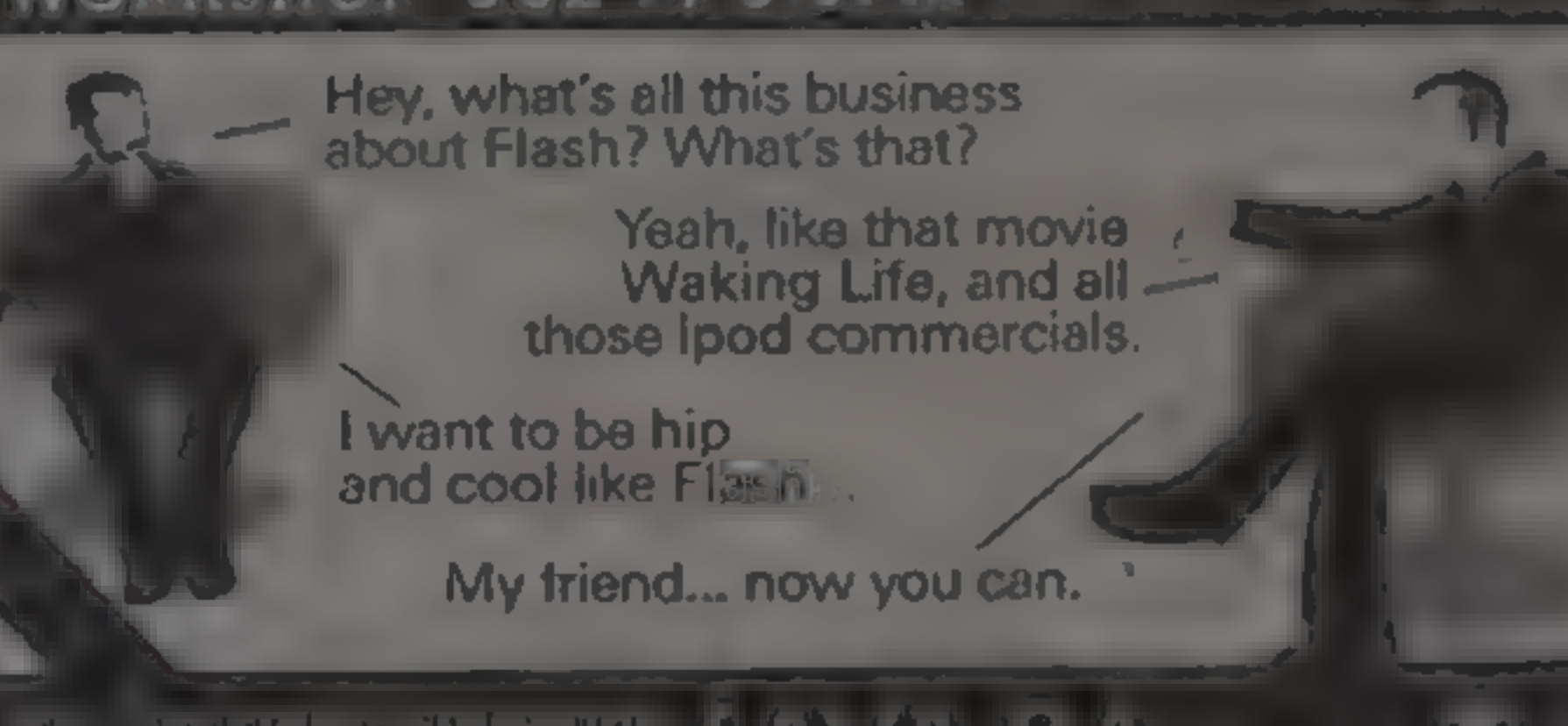
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characters have an emotion without putting it out for everyone. There are many moments—a scene where Aquatic telepath Abe (Doug Jones) is finding a niche bringing his exotic creations to life) get the most part the film slows right down when it's not revelling in its fan-fueled underworld.

Like the first film, *Hellboy II* does work but again, that's largely because it can work wonders with smoke, makeup and prosthetics. It'd be interesting to see what his worlds could do if he let the other characters handle the words.

MEET DAVE

WRITTEN BY EMMAN ROBBINS

STORY BY BILL CORBETT, ROB GREENBERG

CASTING BY SIOBHAN MURPHY, ELIZABETH BANKS, ED HELMS

★ ★

www.vancouverweekly.com

As if they did it simply because technology allowed them, movie makers have now turned Eddie Murphy into a married couple, an elderly Chinese man, an elderly morbidly obese family and now—for the same reason, whatever that is—they've turned him into a miniature version of himself, inside of himself.

Following after an ocean-absorbing orb that could save the energy crisis on his home planet, Eddie Murphy a human-formed UFO, of which he also plays the captain operating the vessel. To blend into New York, the vessel wears a white suit after intercepting 007 radio waves, recites information from the only information source available, Google, and Captain names it Dave, hence the unimagined title, *Meet Dave*.

On its search for the orb that landed in a little boy's fishbowl, a car, driven by the boy's mother Gina (Elizabeth Banks), smokes Dave and sends him flying. She helps him, takes him into her home and feeds him, so of course they're going to fall in love! But why? His behaviour is absolutely schizophrenic. When he laughs, smiles or talks, he appears to be mocking her. And then he smashes her tableware and drinks all her ketchup. What's the appeal? Ah, of course, she's a single mother and Dave is great with her bullied son, Josh (Austyn Myers).

From front to back *Meet Dave* is almost completely insipid. It manages to avoid being completely stupid only because when Dave's not punting a cat or shoving hot dogs into his mouth—and when the two fuhgeddaboutit cops, Dooley and Knox (Scott Caan and Mike O'Malley) aren't filling plot holes and tying loose ends whilst inspiring the most dramatic of eye-rolls ever experienced—*Meet Dave* is, actually, quite endearing.

All its potential comes from scenes aboard the vessel's crew ship. When the abstract emotions of earthlings start to infect the mini-extraterrestrials inside of Dave's face, mission control and all its stuff start experiencing weird side effects that closely resemble lust, love, competitiveness, deceit and an inclination to make art and dance. They learn what it is to be human, and sometimes it takes miniature aliens in a bad Eddie Murphy summer movie to remind us of why our own species is unique.

And it is, after all, a family movie. And it is still getting a kick out of Eddie Murphy, it's a six-year old

FILM WEEKLY

All showtimes are subject to change at any time. Please contact theatre to confirm.

CHABA THEATRE JASPER

6094 Connaught Dr. Jasper, 852-4749

THE DARK KNIGHT (PG, violence, frightening scenes, not recommended for young children)
Daily 1:30, 6:45, 9:30

WALL-E (G)
Daily 1:30, 7:00, 9:00

CINEMA CITY MOVIES 12

130 Ave 50 St. 472-9779

EXPULSED: NO INTELLIGENCE ALLOWED (PG)
Daily 2:00, 4:20, 7:40, 10:05

YOU DON'T MESS WITH THE ZOHAN (14A, sexual content)
Fri, Sun-Thu 1:40, 4:35, 7:20, 9:55; Sat 1:40, 4:35, 7:20, 9:55, 12:15

THE STRANGERS (14A, gory scenes, frightening scenes)
Fri, Sun-Thu 1:45, 4:40, 7:30, 9:35; Sat 1:45, 4:40, 7:30, 9:35, 11:45

WHAT HAPPENS IN VEGAS (PG, coarse language, not recommended for children)
Fri, Sun-Thu 1:20, 4:10, 7:10, 9:30; Sat 1:20, 4:10, 7:10, 9:30, 12:00

FUGITIVE PIECES (14A)
Fri, Sun-Thu 1:25, 4:15, 6:50, 9:15; Sat 1:25, 4:15, 6:50, 9:15, 12:05

SPEED RACER (PG)
Daily 1:15, 4:00, 6:55, 9:50

MADE OF HONOR (PG, sexual content, coarse language)
Fri, Sun-Thu 1:30, 4:05, 7:00, 9:20; Sat 1:30, 4:05, 7:00, 9:20, 11:30

HAROLD AND KUMAR ESCAPE FROM GUANTANAMO BAY (18A, substance abuse, crude content)
Fri, Sun-Thu 1:55, 4:55, 7:35, 9:55; Sat 1:55, 4:55, 7:35, 9:55, 12:10

FORGETTING SARAH MARSHALL (18A, sexual content)
Fri, Sun-Thu 1:50, 4:25, 7:15, 9:45; Sat 1:50, 4:25, 7:15, 9:45, 12:10

THE FORBIDDEN KINGDOM (PG, violence)
Fri, Sun-Thu 2:05, 4:50, 7:25, 10:00; Sat 2:05, 4:50, 7:25, 10:00, 12:20

NIM'S ISLAND (G)
Daily 1:50, 4:45, 7:15

DR. SEUSS' HORTON HEARS A WHO! (G)
Daily 1:35, 4:30, 7:05, 9:10

THE BANK JOB (14A, violence, nudity, mature themes)
Fri, Sun-Thu 9:40; Sat 9:40, 11:55

CINEPLEX OCEAN NORTH

1000 10th Avenue, 122-1000

SPACE CHIMPS (G)
No Passes Daily 12:15, 2:20, 4:20, 6:50, 8:45

MAMMA MIA (PG)
No passes Daily 12:50, 3:30, 6:40, 9:20

JOURNEY TO THE CENTER OF THE EARTH (PG, not recommended for young children)
RealD Daily 12:30, 2:40, 5:00, 7:20, 9:40

MEET DAVE (PG)
Daily 1:40

HELLBOY 2 THE GOLDEN ARMY (14A)
Daily 12:40, 1:30, 3:20, 4:10, 6:20, 7:40, 9:10, 10:20

THE DARK KNIGHT (PG, violence, frightening scenes, not recommended for young children)
No passes Daily 11:50, 12:20, 1:10, 3:10, 3:40, 4:30, 6:30, 7:10, 8:00, 10:00, 10:40

WALL-E (G)
Daily 12:00, 2:30, 4:55, 7:30, 10:10

WANTED (18A, gory scenes, brutal violence)
Daily 2:00, 5:10, 7:50, 10:25

GET SMART (PG, violence, coarse language)
Fri-Mon, Wed-Thu 1:00, 4:00, 6:45, 9:15; Tue 4:00, 6:45, 9:15; Star and Strollers Screening: Tue 1:00

KUNG FU PANDA (PG)
Daily 12:10, 2:25, 4:40, 7:35

INDIANA JONES AND THE KINGDOM OF THE CRYSTAL SKULL (PG, frightening scenes, violence)
Daily 3:50, 7:00, 9:40

HANCOCK (PG, violence, coarse language, crude content)

Daily 1:50, 5:20, 7:45, 9:45, 10:30

CINEPLEX OCEAN SOUTH

1000 10th Avenue, 122-1000

SPACE CHIMPS (G)
No passes Daily 12:15, 2:20, 4:20, 6:45, 9:10

MAMMA MIA (PG)
No passes Daily 1:00, 3:45, 6:45, 9:30

KISMET KONNECTION (HINDI W.E.S.T.) (STC)
Daily 12:45, 4:45, 8:45

JOURNEY TO THE CENTER OF THE EARTH (PG, not recommended for young children)
RealD Daily 12:10, 2:30, 4:50, 7:20, 9:40

MEET DAVE (PG)
Daily 12:20

HELLBOY 2 THE GOLDEN ARMY (14A)
Daily 12:40, 1:40, 3:40, 4:40, 6:40, 7:40, 9:40, 10:40

THE DARK KNIGHT (PG, violence, frightening scenes, not recommended for young children)
No passes Fri-Thu 11:30, 12:30, 1:30, 3:00, 4:00, 5:00, 6:30, 7:30, 8:30, 10:00, 10:45

HANCOCK (PG, violence, coarse language, crude content)
Fri-Mon, Wed-Thu 11:50, 2:00, 4:15, 7:15, 9:45, 10:45; Star and Strollers Screening: Tue 1:00

WALL-E (G)
Daily 11:45, 2:10, 4:30, 7:00, 9:20

WANTED (18A, gory scenes, brutal violence)
Daily 12:00, 2:40, 5:15, 7:50, 10:30

GET SMART (PG, violence, coarse language)
Daily 1:10, 3:50, 7:15, 9:50

KUNG FU PANDA (PG)
Daily 1:45, 4:10, 6:30, 8:50

SEX AND THE CITY (18A)
Fri-Sat, Mon-Thu 3:20, 6:50, 10:10; Sun 10:10

INDIANA JONES AND THE KINGDOM OF THE CRYSTAL SKULL (PG, frightening scenes, violence)
Fri-Sat, Mon-Tue, Thu 12:50, 3:30, 7:10, 10:15; Sun 12:50, 3:30, 7:00, 10:15, Wed 12:50, 3:30, 10:15

THE GREAT AMERICAN BASH (Classification not available)
Sun 6:00

CINEPLEX WEST MALL 8

1000 10th Avenue, 122-1000

YOUNG PEOPLE F...ING (18A, sexual content)
Fri-Sun 1:50, 4:50, 7:20, 9:30; Mon-Thu 4:50, 7:20, 9:30

YOU DON'T MESS WITH THE ZOHAN (14A, sexual content)
Fri-Sun 1:10, 4:10, 6:45, 9:10; Mon-Thu 4:10, 6:45, 9:10

THE STRANGERS (14A, gory scenes, frightening scenes)
Fri-Sun 2:00, 5:00, 7:30, 9:50; Mon-Thu 5:00, 7:30, 9:50

WHAT HAPPENS IN VEGAS (PG, coarse language, not recommended for children)
Fri-Sun 1:40, 4:40, 7:15, 9:45; Mon-Thu 4:40, 7:15, 9:45

SPEED RACER (PG)
Fri-Sun 1:00, 4:00, 6:40, 9:20; Mon-Thu 4:00, 6:40, 9:20

HAROLD AND KUMAR ESCAPE FROM GUANTANAMO BAY (18A, substance abuse, crude content)
Fri-Sun 1:20, 4:20, 6:50, 9:00; Mon-Thu 4:20, 6:50, 9:00

MADE OF HONOR (PG, sexual content, coarse language)
Fri-Sun 1:30, 4:30, 7:10, 9:40; Mon-Thu 4:30, 7:10, 9:40

FORGETTING SARAH MARSHALL (18A, sexual content)
Fri-Sun 1:15, 4:15, 7:00, 9:15; Mon-Thu 4:15, 7:00, 9:15

CITY CENTRE 8

1000 10th Avenue, 122-1000

HELLBOY 2 THE GOLDEN ARMY (14A)
No passes DTS Stereo Daily 12:25, 3:45, 6:45, 9:45

JOURNEY TO THE CENTER OF THE EARTH 3D (PG, not recommended for young children)
Digital presentation, No passes Daily

12:45, 3:25, 6:45, 9:00

MEET DAVE (PG)
DTS Stereo Daily 12:10, 3:00

THE DARK KNIGHT (PG, violence, frightening scenes, not recommended for young children)
Dolby Stereo Digital, No passes Daily 12:00, 12:40, 3:20, 4:10, 6:40, 8:00, 10:00

MAMMA MIA (PG)
Dolby Stereo Digital, No passes Daily 12:20, 3:30, 7:10, 9:45

WANTED (18A, gory scenes, brutal violence)
DTS Stereo Fri-Mon, Wed-Thu 6:50, 9:15; Tue 9:15

WALL-E (G)
DTS Stereo Daily 12:50, 3:40, 7:00, 9:30

GET SMART (PG, violence, coarse language)
DTS Stereo Daily 12:30, 3:35, 6:35, 9:10

HANCOCK (PG, violence, coarse language, crude content)
DTS Stereo Daily 1:00, 3:55, 6:55, 9:35

CLAREVIEW 10

1000 10th Avenue, 122-1000

HELLBOY 2 THE GOLDEN ARMY (14A)
No passes Fri-Sun 1:00, 3:50, 6:40, 9:30; Mon-Thu 1:00, 3:50, 6:40, 9:30

MEET DAVE (PG)
Daily 1:40

JOURNEY TO THE CENTER OF THE EARTH 3D (PG, not recommended for young children)
No passes Digital Presentation Daily 1:20, 4:10, 6:45, 9:15

THE DARK KNIGHT (PG, violence, frightening scenes, not recommended for young children)
No passes On 2 Screens Daily 12:10, 1:10, 3:20, 4:20, 6:35, 7:40, 9:45

SPACE CHIMPS (G)
Daily 12:30, 2:40, 4:50, 7:00, 9:10

MAMMA MIA (PG)
No passes Daily 12:50, 4:00, 6:50, 9:25

WANTED (18A, gory scenes, brutal violence)
Daily 4:40, 7:30, 9:50

WALL-E (G)
Daily 1:50, 4:45, 7:10, 9:35

HANCOCK (PG, violence, coarse language, crude content)
Daily 12:20, 2:45, 5:00, 7:20, 9:55

KUNG FU PANDA (PG)
Daily 1:30, 4:30

GET SMART (PG, violence, coarse language)
Daily 7:15, 9:40

GALAXY-SHERWOOD PARK

1000 10th Avenue, 122-1000

THE DARK KNIGHT (PG, violence, frightening scenes, not recommended for young children)
No Passes Fri-Sun 12:00, 12:30, 3:30, 4:00, 7:00, 7:30, 10:30, 11:00; Mon, Wed-Thu 12:00, 12:30, 3:30, 4:00, 7:00, 7:30, 10:30; Tue 11:55, 12:30, 3:30, 4:00, 7:00, 7:30, 10:30

SPACE CHIMPS (G)
No Passes Daily 12:20, 2:40, 4:50, 7:05, 9:20

MAMMA MIA (PG)
No Passes Daily 1:10, 4:10, 7:10, 10:00

JOURNEY TO THE CENTER OF THE EARTH (PG, not recommended for young children)
Daily 1:00, 4:20, 6:40, 9:10

MEET DAVE (PG)
Daily 12:10

HELLBOY 2 THE GOLDEN ARMY (14A)
Daily 12:40, 3:40, 7:15, 10:15

WALL-E (G)
Daily 1:30, 4:15, 7:20, 9:50

WANTED (18A, gory scenes, brutal violence)
Daily 3:50, 6:45, 9:30

GET SMART (PG, violence, coarse language)
Daily 12:50

KUNG FU PANDA (PG)
Daily 2:30, 4:40, 6:50, 9:40

HANCOCK (PG, violence, coarse language, crude content)
Daily 1:20, 4:30, 7:40, 10:00

GARNEAU

1000 10th Avenue, 122-1000

ENCOUNTERS AT THE END OF THE WORLD (G)
Daily 7:00, 9:00; Sat-Sun 2:00

GRANDIN THEATRE

Grandin Mall, 5th Winston Churchill Ave. St. 122-1000

THE DARK KNIGHT (PG, violence, frightening scenes, not recommended for young children)
No passes Daily 12:40, 3:30, 6:15, 9:10

MAMMA MIA (PG)
No passes Daily 1:10, 3:15, 5:25, 7:30, 9:40

JOURNEY TO THE CENTER OF THE EARTH (PG, not recommended for young children)
Daily 1:20, 3:20, 5:20, 7:20, 9:25

WALL-E (G)
Daily 1:00, 3:00, 5:00, 7:00, 9:00

HELLBOY 2 THE GOLDEN ARMY (14A)
Daily 1:45, 4:15, 6:50, 9:15

DUGGAN CINEMA-CAMROSE

1000 10th Avenue, 122-1000

THE DARK KNIGHT (PG, violence, frightening scenes, not recommended for young children)
Daily 6:45, 9:25; Sat, Sun, Tue, Thu 1:45

MAMMA MIA (PG)
Daily 7:05, 9:15; Sat, Sun, Tue, Thu 2:05

HELLBOY 2 THE GOLDEN ARMY (14A)
Daily 7:00, 9:20; Sat, Sun, Tue, Thu 2:00

WALL-E (G)
Daily 7:00, 9:10; Sat, Sun, Tue, Thu 2:00

HANCOCK (PG, violence, coarse language, crude content)
Daily 7:15, 9:20; Sat, Sun, Tue, Thu 2:15

LEDUC CINEMAS

780-352-3922

HELLBOY 2 THE GOLDEN ARMY (14A)
Daily 1:00, 3:30, 7:00, 9:30

HANCOCK (PG, violence, coarse language, crude content)
Daily 12:55, 3:20, 6:55, 9:20

MAMMA MIA (PG)
Daily 1:05, 3:25, 7:05, 9:25

THE DARK KNIGHT (PG, violence, frightening scenes, not recommended for young children)
Daily 12:40, 3:40, 6:40, 9:45

METRO CINEMA

1000 10th Avenue, 122-1000

SILENT LIGHT (STC)
Fri 7:00; Sun 7:00; Mon 9:00; Tue 7:00; Wed 9:00; Thu 7:00

EDMONTON TONIGHT (Classification not available)
Fri 10:30

E-VILLE ROLLER DERBY PRESENTS: HELL ON WHEELS (STC)
Daily 12:40, 3:40, 6:40, 9:45

JAWS (STC)
Sun 2:00

JURASSIC PARK (PG, frightening scenes)
Sun 4:15

MY BROTHER IS AN ONLY CHILD (STC)
Sun 9:30; Mon 7:00; Wed 7:00; Tue 9:30; Thu 9:30

PARKLAND CINEMA 7

130 Century Crossing, Spruce Grove, 972-2332

THE DARK KNIGHT (PG, violence, frightening scenes, not recommended for young children)
Daily 6:45, 8:00, 9:45; Sat, Sun, Tue, Thu 1:30, 3:00

MAMMA MIA (PG)
Daily 7:20, 9:35; Sat, Sun, Tue, Thu 1:00, 3:35; Movies For Mommes: Tues 1:00

HANCOCK (PG, violence, coarse language, crude content)
Daily 7:10, 9:10; Sat, Sun, Tue, Thu 1:10, 3:15

WALL-E (G)
Daily 7:15, 9:15; Sat, Sun, Tue, Thu 1:10, 3:10

GET SMART (PG, violence, coarse language)
Daily 1:20, 4

Fascist Anarchists

Politics illuminate sibling rivalry in epic *My Brother Is An Only Child*

BRIAN GIBSON / brian@vuwweekly.com

Usually, when a 100-minute film feels like an epic, that's not a good thing. But *My Brother Is An Only Child* comes from Sandro Petraglia and Stefano Rulli, the screenwriters of the six-hour-plus *The Best of Youth*, a view of turbulent, North-South Italy in the second half of the 20th century through the lens of a fractured fraternal bond.

So the epic feeling isn't a surprise, but *My Brother Is An Only Child* doesn't just take a while to get rolling. It offers no background, little build-up and an ending that's sudden and then protracted. It shouldn't work. But its curious immediacy takes over.

This is a film of close-ups, the glower of Che-like Manrico (Riccardo Scamarcio) or the scoff of his younger brother Accio (Elio Germano) filling the frame. From the start, we're in the middle of their scraps. Accio refuses to get along with his family, especially his poor parents. He's a one-man army, picking fights and shooting off his mouth. This is a bickering Italy, full of impassioned criticism and volatile ideas.



Political and personal, factions and family struggle for dominance. Abrupt, raw bursts of emotion churn

along a film where commitment and camaraderie are urgently needed, found and lost. It's family that sows

the seeds of dissent and dissatisfaction with the state of things, then the state itself, but it's to family and to grassroots politics that Accio returns.

After quitting the seminary and coming home to small Latina (thanks to his Communist brother whacking away his high-mindedness with one picture of a sultry starlet), Accio appalls Manrico by becoming a card-carrying Fascist. It's not long before the brothers' childhood tussles have become part of an ideological scrum in late-1960s Italy, the raised fist of the Reds opposed to the straight-arm salute of black-shirts.

Both Vittorio Emanuele Propizio and Elio Germano's portrayals of the belligerent Accio are, in fact, quiet revelations. As an adolescent, Elio (Propizio) has a wildness, a quickness to anger, and an eagerness to feel aggrieved that lead him easily into a young man (Germano) who thinks he needs the order, violence and bitter sense of defeat that a post-war Fascist in Italy can curdle inside. He studies Latin, that dying language of a faded glory, Italy's imperial past, before he begins to see the basic dullness of his fellow Fascists.

BUT MANRICO, with his regularity and carelessness towards his girlfriend Francesca (Diane Fieri), seems little better as he charges along the left flank of the political battlefield. (He even kicks off a "de-Fascistization" of Beethoven's "Ode to Joy," complete with Stalin- and Mao-praising lyrics, at his sister Violetta's music conservatory concert.) Accio becomes attracted to Francesca, too, of course, but this Jules and Jim triangle is acutely rearranged so that it slopes away

FOREIGN

SUN, JUL 20, TUE, JUL 22 & THU, JUL 24 (9:30 PM)
MON, JUL 21 & WED, JUL 23 (7 PM)

MY BROTHER IS AN ONLY CHILD

DIRECTED BY DANIELE LUCCHETTI
WRITTEN BY SANDRO PETRAGLIA, STEFANO RULLI
STARRING ELIO GERMANO, DIANE FIERI, RICCARDO SCAMARCIO
METRO CINEMA, \$10
★★★★

from any pointed melodrama. Not so much sex but a kind of physical restlessness—"I love arguing with you," fires the body politic here in a way that's less like Bertolucci and more like the films of Fatih Akin (*Head-On*, *The Edge of Heaven*). Director Daniele Luchetti also stokes a smouldering sense of anguish.

My Brother Is An Only Child has its comic touches, too. There's a moment, all too revealing about why the left still struggles, when Manrico tells Accio that Communism is about everyone being equal—then everyone is arguing with each other before the group lapses into democracy and takes a vote on their next action. But who is Manrico fighting for? After all, as Accio tells him, their dad is the true working class and "Can you imagine Pop with a gun?"

The ending is a vicious shock and then a bitter taste of triumph, a stubborn act of aggression against local bureaucracy and corruption. It's about what gets emptied out and what can be occupied—not out of faith or hope but out of a simple, stubborn sense of personal justice. And when that justice comes, just like the always brash, always headstrong Accio, it cannot be denied. ▽

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10303-108 STREET



IN THEATRES FRIDAY JULY 25TH



Ample with ambition

The Famines illustrate history as it happens



CAROLYN NIKODYM / carolyn@vuweekly.com

How much does an artist's intention play into our enjoyment of the work produced? The answer to that is likely as contradictory and nuanced as artists and audiences combined, but it also forms the experiment of **the Famines**.

PREVIEW

THE FAMINES

THU, JUL 17
WITH THE WICKED AWESOMES,
NIK 7 & JAYCIE JAYCE
PAWN SHOP, \$10

FRI, JUL 18
WITH THE MITTS, THE FACEHITTERS,
DARTMOUTH PARK
EDMONTON ROOM, STANLEY A MILNER LIBRARY,
\$10 (ALL AGES)

After jamming and shaping a band for some 18 months, Raymond Biesinger (local artist, illustrator and formerly of the Vertical Struts) and Garrett Heath Kruger (formerly drummer for the Wolfnote) are finally ready to take the stage. They'd made a conscious decision not to play live until they were good and ready, until they had a release. Now, armed with a double seven-inch release and a book full of visual chronology, the duo—with Biesinger on guitar and Kruger on drums—aren't looking to reinvent the musical wheel per se, but there's a strong desire to stretch some creative muscle, to do a lot

with very little.

"A motto that I have lived by for a very long time has been that in a world, in a day and age, where absolutely everything is possible—we live in one of the most wealthy countries in the world, you have GarageBand recording technique, you've got the dissemination of cheap digital cameras, and there is just infinite possibilities and I think that one of the most original things you can do is give limitations to yourself and try to work within them and surprisingly making a few variable things go far," Biesinger explains. "To me, that governs the band and what I choose to produce illustration-wise and art-wise."

Paring it down, going for the minimal, is an idea that has been with Kruger for some time as well.

"One drum teacher had always told me that music is good because of accents," Kruger says. "A good drummer knows when to play the right thing and when not to play something. And at the end of my last band, the Wolfnote, on our last two records, I really started to adopt that idea in a more mature manner, where I really

started to critically think of my drumming, picking it apart and pulling things out."



GIVEN THE PLAYERS INVOLVED,

however, you know that the artistic explorations of the Famines have to go beyond just noodling with a kind of minimalist protopunk. Lyrically, neither

Biesinger nor Kruger seem all that interested in exploring the varied forms of heartbreak. Instead, a track like "I Like Some of the Things You Do" takes the relationship song form to offer up a religious review of Islam,

while other tracks look at how we choose to demonize the things we do.

"The lyrics that are expressed in these songs really covers how both of us feel about some of the issues," Kruger explains. "I think that there's enough music out there that's .. you could say art for art's sake, but I think there's a side of the spectrum where there's no context and it sort of just gets lost, and it's kind of art for nothing's sake, or art that's cool and popular right now—for popularity's sake."

The Famines are also fiddling with form in other ways, from a limited release of the double vinyl seven-inch on recycled eight-tracks (the fifteen minutes of music equals a

football field and a half of tape. I'm told), to visual art history of the band, all in a book bound by Biesinger himself. Only a month after assembling the first edition, he's hard at work putting together a second and revised edition, adding several pages of new illustrations. As this new band grows, so will its visual history, into what Biesinger hopes is a sizable book of many editions.

Anybody familiar with Biesinger's illustrations or the Wolfnote's hand-stenciled CDs likely won't be surprised with the pair's desire to personalize what it does to connect with an audience. What is remarkable is how an experiment in minimalism got to be so ripe with possibility. ▼

REVUE THE FAMINES 2X7" LIMITED EDITION

BRYAN BIRTLES / bryan@vuweekly.com

Most bands are so excited when they make a record that they'll play it in any way they can for whoever will listen. I've listened to demos on the tiny speakers of someone's laptop, and even listened to unfinished mixes out of someone else's earbuds on their iPod. The Famines, however, took an entirely different approach.

Formed by prolific designer Raymond Biesinger, formerly of the Vertical Struts, and record nerd and future impresario Garrett Kruger, formerly of the Wolfnote, the duo has kept its sonic offerings tightly under wraps for a long time: first getting together in late 2006 and only now playing its first show, the Famines' just-released double seven-inches have been a long time coming. Meanwhile, local music fans have been subjected to the most maddening of hype machines with only a single mp3 available on the band's MySpace, and an incredible array of alternate album cover designs popping up on local music websites and the band's own homepage. These designs form the basis of a first-rate book—that is, it's not a booklet—that accompanies the two slabs of vinyl.

But the music is the most important thing, and for the most part the band's decision to take its time has paid off. The A side, entitled "I Like Some of the Things you Do," is an upbeat and riotous number, and it's the one number of four that sounds like a mix-up between "that guy" from the Vertical Struts and "that other guy" from the Wolfnote. Whereas the other three tracks dive into sludgy and plodding depths, "I Like Some ..." stays in familiar territory. Not sonically bad, to be sure, just less rewarding.

"TWA Flight 553," for example—the B side—finds the band in a much more introspective mood, the cascading dirge of the song finally welling to a freak-out ending with Biesinger's guitar clipping against stereo speakers and fighting the persistent click of Kruger's drumming. The C side, "Gimme Some Numbers," has a crumpled stop-start feel that bursts into a relentless chorus, while the D side, "Faux Wealthy"—the only number that seems to have any treble tone at all—grinds to an angry breaking point and threatens to bust out, until, in a moment of clarity, the song reverses upon itself and drastically tails off.

It's always risky to build something up so big because you run the risk of falling flat and losing a few teeth, but the Famines deliver on every promise made, and in a big way. ▼

The road more travelled

BY RYAN SAUNDERS / bryansaunders@vancouverweekly.com

Sometimes, "taking the hard road" isn't just a metaphorical figure of speech. Sometimes, it's an utterance quite literal in meaning. This couldn't be any truer for the Calgary-based rock band Starewell. Two days ago, the members were playing a show in Winnipeg, MB. Yesterday, they were back in Calgary. And this morning, they're rushing through the long and winding roads of the Rockies to get to a show in Kamloops, BC. By the end of the day, they'll have passed through four provinces in three days, and they'll have done it all in the name of music.

Of course, this leaves some people wondering why a band would have booked itself into such a scheduling nightmare in the first place.

"Good question!" laughs bass guitarist Chris Rozell. "We don't know! No, just kidding ... actually, all the ticket sales for our western stuff are really good. We have three almost sold-out shows in Western Canada so we wanted to make sure we got to those shows."

If driving nearly 2000 kilometres just to make a show still sounds a little crazy and amateur to some, rest assured, Starewell has endured as an independent rock band for eight years and performed alongside the likes of Nazareth, Lynyrd Skynyrd and the Trews. All in all, the musicians proba-



PREVIEW WED, JUL 23 (9 PM)
STAREWELL
DIESEL ULTRA LOUNGE (11845 WAYNE GRETZKY DRIVE), \$15

bly know what they're getting themselves into.

"If people are just screaming for a show there, just because it's a smaller market doesn't mean you shouldn't go," Rozell points out. "Sometimes those are the most loyal fans. Sometimes you'll end up getting more out of that than going to some big city."

INSANE ROADTRIPS aside, there are times when taking the hard road does take on a metaphorical sense. Nowhere

is this better illustrated than in the title and lyrics of the band's catchy new song, "Broke and Out of Money," on the album of the same name.

"As much as we don't care about money, there's so many things in this industry that just come down to that," Rozell admits.

For a band with no contract, cash is often tight, but as much as Starewell could complain about that, the members try not to because they have so many other things to be grateful for.

"We have it pretty good," Rozell says. "We've gotten to do a lot of things that so many people don't get to do: we've been from Seattle to New Brunswick; we've driven the whole country; we've seen more than some people have seen in their whole lives."

Even if the band was offered a contract, Rozell says he's not sure they'd take it. They've been offered contracts in the past, he points out, and they've turned them all down. Ultimately, Rozell explains, they were shitty deals where the record company was poised to cash in, while at the same time Starewell wasn't given any guarantees as to the kind of financial or promotional backing it would receive.

As long as he gets to keep making music and entertaining audiences, though, Rozell seems OK with the prospect of always doing things the hard way—even if it means driving a couple thousand kilometres. ▽

NEW CITY Blacklisted, Intensives, Lesbian Fist Magnet, Alcoholic White Trash, no minors

WINDMILLS & AGRIUM 10:00-11:00pm, 6pm, Tino Salento 2pm, 7pm, Penn West Stage, Spirit in Kyanaw, Cory Portes (Hiddle), Dallas Arcand and James Jones, W/T Goodspit (singer/songwriter)

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CHILLWACK

Jigga who?

MUSIC BACKLASH BLUES

ROLAND PEMBERTON
roland@vancouverweekly.com

While travelling the world in a musical context, you can be exposed to some of the less accessible parts of the celebrity oeuvre. These include musicians travelling with three tour buses full of staff (Massive Attack) and staying in what was described to me as a "6-star hotel" (hotels covered in gold that are so nice that they are unlisted for the general public). Unfortunately, in the world of touring musicians, this stuff has no direct correlation to quality of performance. Even the top performers are vulnerable to fatigue and a dearth of passion and that was apparent at the Splash festival last weekend in Bittenfeld, Germany.

Wearing the same black shiny skull long sleeve he wore at Roskilde in Denmark (or perhaps a new copy of the same shirt?), Jay-Z lamely ran through his

festival greatest hits this past Saturday. This was the second time I've seen him this summer and the third for my travelling partner. By our joint survey, he played the same set all three times, barring a couple extra songs for his important Glastonbury performance. He tried to personalize it by identifying people in the crowd that he felt got more hyper than others ("You with the Snoop Dogg poster, you did your thing!"), but I didn't fall for it.

When Jay-Z was near, you knew it. The backstage area, once free with the sound of mixtapes being hustled and the sights of all-over print hoodies, was barricaded off when it got close to his performance time. There were double the security guards than previously. It's necessary at this point in his career, sure, but it's a shame about his purposeful reminders of street authenticity. This guy arrived on a helicopter—he is not a man of the people anymore. He's a mascot for street culture, Mickey Mouse in baggy pants.

While most rappers consider him the industry standard and his style is oft-imitat-

ed worldwide, one has to admit how tired he looks, how complacent he seems with his self-perceived coolness and how his age conveys a certain sadness in his eyes. On the other hand, Shaggy (yes, that Shaggy) ripped the main stage with an energetic dare I say relevant performance that included current rap instrumentals used as second bumpers for his own hit parade.

THE SPLASH FESTIVAL is specific to hip hop from around the world, ranging from our own Swollen Members to South African rap like Playdoh. It's weird to note that most of the local rap acts would rap in a mix of German and English, but speak exclusively in English between songs. Gangster rappers enamored with Busta Rhymes said shit and not scheisse. Is this because the old guard of rap speaks English or does this have a correlation to the international fetishization of all American media? Either way, the Splash festival reminded me that rap is more internationally relevant than ever, whether the leaders of the field signify that or not. **V**

RENDEZVOUS Survival metal night
Sportsworld Bittenfeld
DISCO Sportsworld Inline and Roller Skating Disco. Top 40 request with a mix of retro and disco; 1-5pm and 7pm-12 midnight

STOLL'S ON WHYTE Top 40, R&B, house with People's DJ
TEMPLE Oh Snap! Every Saturday with Degree and Allout DJs with weekly guests; 9pm

ROCK PUB AND GRILL Rock Band Night, 8pm, no cover

Y AFTERNOONS Phil, 2-7pm, Main Floor

**SUN
LIVE MUSIC**

BLUE CHAIR CAFÉ Brunch Jim

BLUES ON WHYTE

ROCK CHURCH Live music on stage, 7pm, no cover

FLOWER FEST

Stage Gospel Hour, Open Stage 1-11pm, \$10 (day pass) available every Wed 8-11pm at Fiddler's Roost

ROCK PUB AND GRILL 7pm, no cover

MEAD HALL Show, Mr. Flow, 8pm (door), \$10

NORTHLANDS AGRICOM Kite No

Stage: Spirit in Kiyana, Cory Poiras (fiddle), Dallas Arcand and James Jones, WT Goodspirit (singer/songwriter)

NORTHLANDS AGRICOM ED Fest Raine Maida, Joel Plaskett

NORTHLANDS TELUS STAGE Barrage 2pm and 7pm, Rock of Canada Tribute 4pm and 8pm

ON THE ROCKS King Muskoka Sundays with DJ Mike, Big Rock Untapped singer/songwriter Series

OSCAR'S PUB Open stage Sundays hosted by Chris Wyniers of Captain Tractor, 8-11pm

ROSSDALE COMMUNITY Rollin' in the Kitchen Series: Little Flower Open Stage

ROYAL COACH DINING Rollin' in the Kitchen Series: Polonin (classical guitar), 5pm

SEASIDE CUP 1st

DJS

BACKSTAGE TOP AND GRILL Industry Night with Atomic Improv, Jamecki and DJ Tim

BLACK DOG FREEHOUSE Afternoons: Phil, 2-7pm, Main Floor

Got to Give It Up: Funk, Soul, Motown, Disco with DJ Red Dawn

ROCK PUB AND GRILL Rock Band Night, 8pm, no cover

URBAN FRAT Urban Ladies Night Sundays with DJs InVincible and Macca, Esk-mos official after party

ROCK PUB AND GRILL Rock Band Night, 8pm, no cover

Y AFTERNOONS Phil, 2-7pm, Main Floor

**MON
LIVE MUSIC**

BLACK DOG FREEHOUSE Floor: Eclectic Nonsense, Confederacy of Dunces, Dad Rock, TJ Hookah and Rear Admiral Saunders, Woodtop DJ Idris

ROCK PUB AND GRILL Rock Band Night, 8pm, no cover

Y AFTERNOONS Phil, 2-7pm, Main Floor

BLACK DOG FREEHOUSE Floor: Eclectic Nonsense, Confederacy of Dunces, Dad Rock, TJ Hookah and Rear Admiral Saunders, Woodtop DJ Idris

ROCK PUB AND GRILL Rock Band Night, 8pm, no cover

Y AFTERNOONS Phil, 2-7pm, Main Floor

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BLACK DOG FREEHOUSE Floor: Eclectic Nonsense, Confederacy of Dunces, Dad Rock, TJ Hookah and Rear Admiral Saunders, Woodtop DJ Idris

ROCK PUB AND GRILL Rock Band Night, 8pm, no cover

Y AFTERNOONS Phil, 2-7pm, Main Floor

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ROCK PUB AND GRILL Rock Band Night, 8pm, no cover

Y AFTERNOONS Phil, 2-7pm, Main Floor

hosted by Sherry-Lee Wisor/Mike McDonald (alternating), 8pm-12am

ROCK PUB AND GRILL Rock Band Night, 8pm, no cover

Y AFTERNOONS Phil, 2-7pm, Main Floor

BLACK DOG FREEHOUSE Floor: Eclectic Nonsense, Confederacy of Dunces, Dad Rock, TJ Hookah and Rear Admiral Saunders, Woodtop DJ Idris

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ROCK PUB AND GRILL Rock Band Night, 8pm, no cover

Y AFTERNOONS Phil, 2-7pm, Main Floor

FEST Joan Jett and the Blackhearts Pride Tiger

NORTHLANDS TELUS STAGE Rock of Canada Tribute 4pm and 8pm

ROCK PUB AND GRILL Rock Band Night, 8pm, no cover

Y AFTERNOONS Phil, 2-7pm, Main Floor

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ROCK PUB AND GRILL Rock Band Night, 8pm, no cover



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"Rock music here on the radio today doesn't sound like Buddy Holly and Chuck Berry," he continues. "It progressed, it's modern, and the music we make ... we call ourselves a funk band, but we certainly don't sound like Parliament, or James Brown, or Sly and the Family Stone. Those are huge influences on us, but there are definitely some modern elements to what we do. It's definitely funky, [but] we don't want to be an impressionist band like some funk or



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BASTARD SON CHEAP HOOCH!!!

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Kelly & The Kellygirls LIVE IN CONCERT!!! THURSDAY JULY 31

There is no doubt that Toronto-born renaissance man R. Kelly Clipperton will be a star before the end of the year. The only real question to ask is of the magnitude. Having already tried his luck at being an actor, a writer and an artist, it would appear he has finally stumbled across the one thing that is designed to make him massively successful. With a voice at times crooning, like Vegas-years Elvis, at other times, dare I say like Mika, coupled with a sexy style of delivery that clearly marks him out as the star. The band flirt through a number of styles in an accomplished way, with hints of classic 60s rock'n'roll, English folk and early Roxy Music. After barn storming performances, playing to the masses at LONDON UK Pride '07 (where Kelly got the chance to snog none other than Graham Norton), it is obvious that Kelly can bring his music to all audiences.

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SOUNDTRACK

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08/02 ALL AGES - UNION EVENTS PRESENTS

TERROR

08/02 LATE SHOW AFTER TERROR ALL AGES

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SPACEAGE & JOY ONE

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THE ORDINARIES
THE MADIGANS

07/19 PURE EDMONTON PRESENTS

PURE:HEAT
DJS DAN JAMES & AARON H

07/24

THE GREG MILKA CROWE BAND
GHOSTKEEPER

08/01

AUDIO
ROCKETRY
FEAST OR FAMINE

08/02

BIG TINGS III
SHAMBHALA PRE-PARTY WITH MAX ULS

08/04

AXIS OF CONVERSATION

08/08

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Nu-metal disaster?

Nope, just A Textbook Tragedy

BRYAN BIRTLES / bryan@vancouverweekly.com

With iTunes and last.fm leading the charge, genre splitting has become something of a sport for journalists—especially where heavy music is concerned. Except for perhaps jazz, those bands that dabble in elements of metal or hardcore have their genre described in such a myriad of ways that it's probably hard for the bands to keep up. Is it metalcore? Is it melodic hardcore? Is it original hardcore with some thrash-metal elements?

One thing nobody wants to be, though, is nu-metal. Conjuring up images of rap rockers, backwards hats and Fred Durst, the bands that were saddled with the nu-metal name burned brightly for a while and then faded quickly away, to the chagrin of almost no one. So when Vancouver's *A Textbook Tragedy* was described as nu-metal in a review by one of Canada's national newspapers, you might think the members of the band would be bummed, but it wasn't so explains guitarist and vocalist Kai Turmann.

"When we were in Grade 8 we were all about Korn and stuff like that so it's just funny to have it come full circle and have people call us nu-

PREVIEW

WED, JUL 23 (8 PM)

A TEXTBOOK TRAGEDY
WHEN MEANS, LEAD BEFORE THE MARCH OF
FLAMES
ALBERTA AUDIUM COMMUNITY HALL, STN
(ALL AGES)

metal," he laughs. "It doesn't happen very often—that was probably one of two reviews that called us nu-metal. I think nu-metal bands are pretty big, so maybe we should embrace that—I don't think we'll start writing any Limp Bizkit jams or anything, but, hey, it's funny."

THAT EASY-GOING attitude became very important when the band members decided that they needed to add a full-time frontman to act as a catalyst for the audience so that Turmann could focus on his guitar playing and not shoulder all of the singing duties anymore. In order to make the live show stronger, the band decided they needed a focal point, someone that the kids could connect with, but the process of finding one was lengthy.

"We were touring for two years as a four-piece and over those two years we got so tight that bringing someone

new in was a bit scary and we needed it to be a perfect fit," Turmann explains. "Some people had the personality that we wanted but didn't have the voice, and some people had the voice but didn't have the personality, but we had to find that total package. I think with Chris [Bahr] we all agreed he was the right choice. It was just as important to us that he would be that fifth brother in the band and not just a hired gun."

The band has kept up a near-relentless tour schedule until now and plans on continuing to do so, building upon the success of their newest record, *Intimidator*. After the current tour, the band is hoping to break into the States, but the members are doing it with their characteristic humour.

"We did three months straight of touring and we've probably been home for a month and a half or two months just taking a break because that tour was a total Canadian grind. Now we're doing a western Canadian tour, but I think our new plan is doing the States soon," enthuses Turmann. "Canada's getting better every time and we're hoping to translate our moderate success in Canada into moderate success in the States." ▼

THE BLACK CROWES



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Moog over Motion City

BRYAN SAUNDERS / bryansaunders@viveweekly.com

It's been a long time coming, but the boys of **Motion City Sound-track** have finally put together a full Canadian tour. As lead guitarist and backup vocalist Joshua Cain explains, the band would have liked to come sooner, but other obligations kept getting in the way.

"Multiple times we've tried to set [a Canadian tour] up and then been like, 'Oh no, we have to go do this in the UK and blah blah blah and whatever,' and it just never worked out." Cain

In addition to Canada and the UK, the Minneapolis based-band has also been enjoying widespread popularity at home and as far away as Japan. Some of this success, no doubt, is because listeners are attracted to the punk band's unconventional sound which often relies heavily on the use of a Moog synthesizer.

As Cain points out, it's funny that MCS's use of a Moog is one of the band's trademarks, because there was a time when he wouldn't touch anything even remotely resembling a

"I used to hate keyboards completely," Cain admits. "I was always like, 'Argh, I never want to use keyboards, I think they're dumb!'"

But all that changed in 1996, years before the creation of MCS. Cain was a huge Weezer fan at the time and one day heard a song by the Rentals, a side-project belonging to former Weezer band member Matt Sharp. The song he heard made use of a Moog, and Cain instantly fell in love with the synthesizer's distinctive sound.

"I was blown away by the instrument ... I was like, 'This Moog is really cool,'" Cain continues. "Then, I happened to stumble upon one the next day at a pawn shop. So I sold one of my [bass guitars] and bought one!"

That first Moog, Cain says, cost him a measly \$100 and, over time, the keyboard synthesizer slowly earned a bigger and bigger place in his heart.

I goofed around with it a lot in my [old] band, and I would just make noises and stuff, but I never quite figured out how to make it make consistent tones."

Eventually, Cain got together with lead singer Justin Pierre and the two formed MCS. That's when thing really started taking off, Cain explains.

"MCS started and we didn't have a keyboard player, and I had always wanted to kind of add [one]," he nar-

PREVIEW

SAT, JUL 19 (8 PM)
**MOTION CITY
SOUNDTRACK**
WITH THE SPILL CANVAS, SING IT LOUD
STARLITE ROOM, \$25

rates. "Then this opportunity came up when we were adding new members to the band, and I was like, 'Well, this is the perfect time for us to add a keyboard player to the band.'"

Andy Gruhn was that keyboard player for a while, until—as Cain points out—Gruhn showed up late for a number of shows. Soon enough, Gruhn's relationship with MCS met an untimely end.

For a while, Cain had to take over some of the Moog duties. He then taught Justin Pierre how to play the synthesizer for live performances, and

Pierre was put in charge of the instrument in what can only be described as an impressive bout of chaotic multi-tasking.

"He used to play guitar, play Moog and sing!" Cain exclaims.

Since those hectic days MCS changed its line-up again and a keyboardist named Jesse Johnson has taken over the synthesizer. Today Johnson is known for his signature

"Moogstand," which is when he does a handstand on top of the Moog during the band's performances.

IN AUG 2005, Doctor Robert Moog, the inventor of the synthesizer and a pioneer in the world of electronic music died. When asked if MCS did anything to mark the sombre occasion, Cain comes clean.

"No, I don't think we did," he

admits. "We should have! We should be a little more sentimental about him. But, no, we didn't."

"I know we talked about it," Cain continues. "I know Jesse had this dream of having [Doctor Moog] design some sort of perfect Moog for him at some point that [wouldn't break] when some guy is doing handstands on it. But that didn't happen." ▽



HENRY ROLLINS

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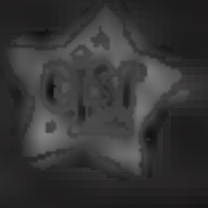
EARLY SHOW - DOORS 5 PM - ALL AGES
TICKETS ALSO AT MEGATONES
BLACKBYRD, FS (WEM)



hatebreed

**FRIDAY JULY 25
STARLITE ROOM**

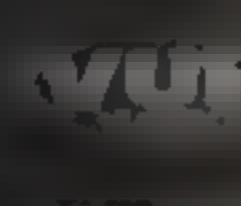
DOORS 8 PM - 18+ ID REQD
TICKETS ALSO AT MEGATONES
BLACKBYRD, FS (WEM) & FREECLOUD



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AUGUST 2 • STARLITE ROOM

EARLY SHOW - DOORS 5 PM - ALL AGES
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Living with Lions and neighbours

KRISTINA DE GUZMAN / kristina@vuwweekly.com
Guitarist Chase Brenneman says, "Living with Lions wants world peace," before admitting that the statement may sound a little off. But if you've heard of the punk band's notorious party habits along with the nasty battles once fought against one of its neighbours, the wish makes perfect sense.

I've caught Brenneman just as he's paying for potatoes at the grocery store, but he insists that he can punch in his pin and chat at the same time. I shamelessly confess that I had expected to speak to some apathetic musician who simply phones in his answers; Brenneman is surprisingly down-to-earth and easy to strike up a conversation with—and boy, does he have some interesting stories to share.

In June, the band released its first

PREVIEW

SAT, JUL 20 (7 PM)
LIVING WITH LIONS
WITH A WILHELM SCREAM, THE JOHNSONS,
ETOWN BEAT DOWN
ALBERTA AVENUE COMMUNITY HALL, \$12

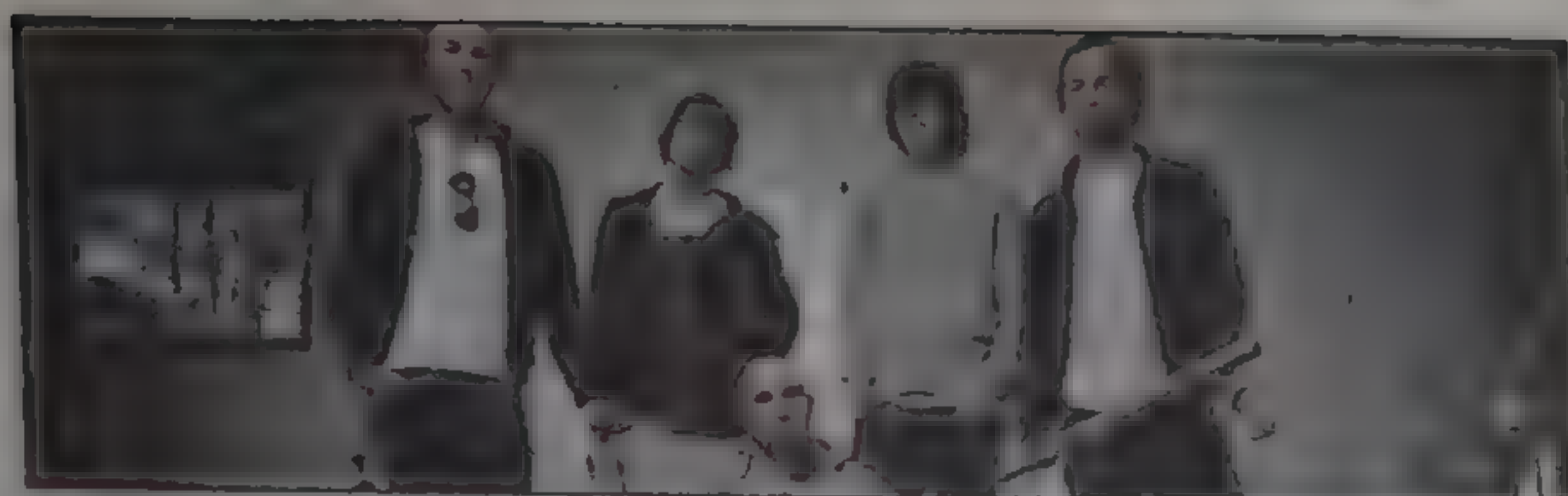
studio album *Make Your Mark*, the recording of which was marked by fewer distractions than the making of the band's initial EP, *Dude Manor*, recorded in Dude Manor—a house in Vancouver where all five band members lived up until a year ago along with their merch man. And, with a track called "Dude Manor" closing out *Make Your Mark*, it's clear that the place the guys once called home will never be completely forgotten.

"The story behind it isn't really that interesting," says Brenneman on how the house came to be christened with

its name. "We had a big party one night and one of the guys living in the house, Dana, had written all over the back door, and one of the things he had written was 'Dude Manor'."

THE BAND EVENTUALLY moved out of the dwelling when both the band and the neighbours' noise complaints intensified in seriousness. Brenneman points out, however, that they really had only a few problems with their neighbours—generally speaking.

"On one side, they were really nice. They never really talked to me but we'd wave to them. They were great people," recalls Brenneman. "The neighbours on the other side of the house were the complete opposite. They were this lesbian couple that lived upstairs in this apartment. When we first moved in, we worked out all these arrangements that



we would be able to access their suite for jams and that we wouldn't bother them at all. But after three weeks of being at the house, they just snapped and freaked out at us.

"A couple of weeks after that, one of the ladies broke into our house while we were in there," he continues. "She brought her dog with her and her dog was pooping on the floor. We were like, 'What the fuck?' [Weeks later] we noticed she had rocks set up by her windowsill. A couple of us would be sitting outside and she'd open up her window and throw rocks at us! Eventually, she hit one of the guys in the head. She was horrible!"

Brenneman says that the band would try to be considerate if anyone came to

them with any issues. However, defenses came up towards the sole neighbour who acted more like a vicious hyena.

One of the guys had a BB gun and she had those glass lanterns sitting around, so we'd shoot at her lanterns," Brenneman shares before revealing the band's ultimate revenge. "The day we were leaving, we dumped our garbage all over her front lawn."

The story of struggle between Living with Lions and its despised neighbour seems too comical and surreal to be true. But having heard of equally horrific stories regarding neighbours and friends, it would be premature to quickly brush it off as mere make-believe. ▼

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Ron Sexsmith, *Exit Strategy of the Soul* (Warner Bros) In the fourteenth episode of the first season of *Kenny Versus Spenny*, the titular characters compete to see who can put on the best concert. Kenny, with virtually no musical talent whatsoever, decides to cheat his way through the competition by assembling a children's choir to serenade the judges with poignant and profound lyrics like "Don't forget the children / We are smaller than you." *Exit Strategy of the Soul*, the umpteenth album from baby-faced singer-songwriter Ron Sexsmith, feels about as emotionally authentic as Kenny's show-winning ballad.

The most obvious reason for this is the record's gratuitous approach to production. Martin Terefe, the album's producer, lays down more tracks than a stampeding herd here—though *Exit Strategy's* cover bears only Sexsmith's name, there are no fewer than 18 other musicians credited in the liner notes, almost half of whom play multiple instruments. Between the backup vocals, string section, horn section, wurlitzer, nylon string guitar, timbales, congas, the omnichord and the cuatro, the sound on this record is full to bursting. While there's something to be said for rich and intricate arrangements, they serve here to stand between the listener and Sexsmith's lyrics, which are the real meat of the record.

Sexsmith's delivery of these lyrics doesn't help matters any. The vocals on this record are relaxed to the point of being soporific. Listless and laconic, Sexsmith's distinctive voice sounds bored for much of *Exit Strategy*. After

listening to "Thoughts and Prayers" or "Impossible World," you almost want to write ol' Ronnie a letter reminding him that, yes, music can be fun and exciting.

The lyrics themselves are a bit of a mixed bag. Sexsmith's songs deal with serious (some would say sappy) subjects like environmental degradation, following your dreams, and—of course—those age-old standbys, love and loneliness. But for every

understated and poetic track like "Hard Time" or "Chased By Love," there are a few heavy handed stinkers like "One Last Round" or "Traveling Alone."

And then there's Sexsmith's version of "Brandy Alexander." Co-written by Feist—who cut her own version of the song for 2007's *The Reminder*—the song is undeniably the pinnacle of *Exit Strategy*. As one of the few meeting points between Sexsmith's songwriting and Terefe's big-band approach, "Brandy Alexander" works both as a new take on Feist's rendition and as a fun, moving love song in its own right.

Exit Strategy of the Soul suffers from an "everything and the kitchen sink" approach to production and some heavy-handed songwriting. Even so, Sexsmith manages to provide some music worth listening to. Though many of the arrangements stand between the listener and the emotional heart of the music, they are, in and of themselves, well-produced and well-played. While it's hard not to expect more from such an obviously talented artist, the odd time Sexsmith does hit it out of the park makes it difficult to feel too disappointed. —LEWIS KELLY / lewis@vuwweekly.com

The Homemade Jamz Blues Band, *Pay Me No Mind* (Northern Blues)

The Homemade Jamz Blues Band consists of three talented siblings Ryan (15), Kyle (13) and Taya (9) whose album, *Pay Me No Mind*, exudes energy and enthusiasm.

Despite Ryan's ability to sing with subtly nuanced emotion, some of the lyrics seem odd to be coming from a teenager. "Right Thang, Wrong Woman," for example, contains lines such as "You know it's sad / But she's the best thing I ever had." But man, can the guy sing! And let's not forget his brother and sister, whose instrumentals energize and light up the album. "Pay Me No Mind" wouldn't be nearly as catchy if it weren't for Taya's upbeat drumming. Meanwhile, Kyle keeps things smooth and cool on the electric bass, notably on "Jealous." Hopefully there will be much more music in these kids' futures. —MARIA KOTOVYCH / maria@vuwweekly.com

Human Highway, *Moody Motorcycle* (Secret City) Born out of Jim Guthrie's brief stint in Nick

Thorburn's Islands and taking its name from a Neil Young film, *Human Highway* combines the talents of two of Canada's more

esoteric pop songwriters for a piece of acoustic pop gold. Though Thorburn takes the lead in terms of writing—and the album reflects his silver-flecked, storm-cloud worldview—Guthrie's simple, effective guitarwork dominates the sound, and leaves the record feeling a bit like a stripped-down version of Islands' brilliant *Rough Gem*. I personally like the more expansive direction Thorburn has taken his other band in, but it's refreshing to know he can still write (and play) a simple pop song, and no one was ever worse off for having Guthrie on board. —DAVID BERRY / david@vuwweekly.com

Nazareth, *The Newz* (Demolition) Nazareth has, in its 40th anniversary year, put out an album of new material to tour behind despite the meas-

uring stick for most listeners being a select few songs from the '70s—"Hair of the Dog" and the cover

ers of "Love Hurts" and "This Flight Tonight," most likely. And that's unlikely to change based on *The Newz*. Sure Dan McCafferty's vocals are still the same—and, in fact, age has served them quite well—but the songwriting on tracks like "Goin' Loco" and "Mean Streets," built on a variety of unspectacular bar-band riffs, is a little on the stale side. Still, this set does offer up some energetic new tunes that will quite likely go over just fine live in a bar with a few drinks—which is probably what they're meant to do anyway. —EDEN MUNRO / eden@vuwweekly.com

Nazareth plays River Cree Casino Thu, Jul 17.

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09. the devil, you & me the notwist
10. lie down in the light bonnie 'prince' billy

Reggie & the Full Effect, Last Stop: Crappy Town (Vagrant) Listening to *Last Stop: Crappy Town* led to me thinking there is absolutely nothing redeemable about Reggie & the Full Effect. But then I had a revelation, and realized that there is indeed

something I can thank the group for: Reggie and company have made my job much, much easier. Because instead of sitting here and thinking of the words to describe how this album plays it so safe and fits itself into the blandest cookie cutter of them all to appeal to the kids who think punk broke in 2002, I can just play off the album's name: This stop: Crappy Album. —BRYAN BIRTLES / bryan@vueweekly.com

Tagaq, Auk/Blood (Jericho Beach) For something with such a jarring title, the throat singing that Tanya "Tagaq" Gillis performs—a breathy, guttural, ancient Inuit style of vocalization—is surprisingly reserved. On the Nunavut-born growler's second album *Auk/Blood*, her husky siren wails are only front and centre on a few tracks, though she impressively dabbles the throaty vocal style in with speech arts of all dictions, mixing throat singing with beatboxing ("Construction"), reciting haunting, beautiful poetry ("Hunger") and even sliding into the passenger seat to let Can-rapper Buck 65 program and MC a pair of tracks ("Gentle" and "Want"), both of which mark *Auk/Blood's* least avant-garde moments, and also its most affecting ones, partially because Buck keeps the soundscape simple. Elsewhere, the instruments are unpredictable, with strings gliding all over tracks like circling sea birds, often backed by Tagaq's husky howls instead of vice versa. Beautiful? It frequently is, but conventional this ain't—no wonder Bjork's a fan. —PAUL BLINOV / pblinov@vueweekly.com

John Mellencamp, Life Death Love and Freedom (Hear Music) Of late, the biggest blip that John Mellencamp has made on the radar has been for the controversy caused by his selling a tune from his last album to a car commercial. Hopefully that will change with his latest album, though, because this is easily the best work that he has done in a good number of years. Much of that is due to the comfort with which he approaches the material. Mellencamp seems to be settling into a groove as he ages, sounding less like he gives a damn about Jack and Diane and more and more like an old man. In *Life Death Love and Freedom*, everything is gold here—the production from T Bone Burnett sometimes seems a little too planned out, as with the distant, reverbed-out guitar on "For the Children"—but if this is the road Mellencamp is heading down, it's looking like it'll be an interesting ride. —EDEN MUNRO / eden@vueweekly.com

Gabba gabba hey

Kids' music doesn't have to suck

MUSIC | ENTER SANDOR
STEVEN SANDOR
steven@vueweekly.com

We all have friends like this. They go off and have kids and they are changed forever. They talk about their kids almost nonstop. The deeds of their children trump all other topics of conversation.

I have become one of those people. Ha! You thought I was going to pick on the parents, didn't you? No, I sucked you in to tell you that my wife and I just took our five-month-old son to his first concert.

In Toronto, the Harbourfront Centre, a public art space on the waterfront, hosts a series of free shows throughout the summer. When it was announced that Ladytron would headline a summer electronic music showcase, my wife and I thought it would be the perfect place to introduce Tate to live music. If he didn't like it, we could easily pack up and leave. After all, we would be in a public place, and it's not like we invested any money in tickets.

Still, we were somewhat conflicted. Would we be the only parents totting a baby to a show? We had an early escape plan hatched just in case the first notes of the show were met with screams from Tate.

But, we were more than a little surprised to find that we were just one of an entire cadre of hipster parents pushing their strollers through the standing room area behind the bandshell.

I guess my wife and I are just part of a new generation of parents who aren't going to sacrifice the rock 'n' roll lifestyle just because we have become parents.

LAST YEAR, I MET a punk musician by the name of Michael McKinnon, who actually writes three-chord ditties for kids under the moniker Jam Toast. He's of the opinion that the Ramones are the perfect band to use to introduce punk to kids. Basically, we don't have to limit our kids to nursery rhymes, Raffi and Sharon, Lois and Bram. And Tate, by the way, has smiled each time he has heard the Clash's "Police on My Back." I think it must be the repetition, of Joe Strummer ripping through "Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, Sunday" over and over again that hooks him.

Finally, it's worth noting that Tate slept soundly through Ladytron's first three songs. It wasn't until a wave of applause washed over the crowd as the band went into one of its hits, "Seventeen," that the little man woke up. And then, a big smile broke onto his face as he watched the red lights radiate on the stage. And he didn't stop beaming for five or six songs.

So, how long do I wait till I take him to see Slayer? ▽

Steven Sandor is a former editor-in-chief of Vue Weekly, now an editor and author living in Toronto.

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The video for *I Kissed a Girl* starts with quick shots of slutty girls and a scantily clad Katy laying on a bed and stroking her pus—her cat. Stroking her cat. Perry's video doesn't even contain girl kissing!

The most amusing part of all? Perry, currently engaged to a male indie rock-rapper, has stated she's never even kissed a girl. ♡

EDMONTON PRIME TIMERS (EPT) Unitarian Church of Edmonton, 10804-119 St • A group of older gay men and their admirers who have common social interests meet the 2nd Sun [2.30pm] of most months for a social period, a show meeting and a guest speaker, discussion panel or a potluck supper. Special interest groups meet for other social activities.

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kick Scooter

ARIES (MAR 21 - APR 19)
After studying your astrological omens for the upcoming weeks, I got really excited. There was so much I wanted to tell you. I popped a chunk of organic, fair-trade, cruelty-free, espresso-tinctured chocolate in my mouth and sat down to type an extravagant message. Maybe it was because I was overly pumped up, but in the next moment I accidentally swallowed the candy whole. What a waste! I'd gotten none of the bliss of sliding it around my tongue and mouth. But I recognized this apparent bad luck as a sign of what I needed to tell you: don't get so worked up about the oncoming pleasures that you engorge them whole without even tasting them.

TAURUS (APR 20 - MAY 20)
In his book *In My Other Life*, Paul Theroux imagines another version of himself—the "story of a life I could have lived had things been different." I think you'd benefit from carrying out a similar exercise, Taurus. Daydream about the inner potentials you've never developed, the inviting destinations you've never actually sought out, the initial interests that never grew into full-fledged relationships—and then fantasize that you are in fact doing those things. Aside from being fun, this experiment could lead you to actually try out some possibilities that maybe you should have considered long ago. And it might at least free up energy that has been trapped inside feelings of remorse.

GEMINI (MAY 21 - JUN 20)
Kate Knapp Johnson's poem "Meadow" begins like this: "Half the day lost, staring / at this window. I wanted to know / just one true thing / about the soul." She goes on to imply that she wasn't successful in her meditation. You, on the other hand, will enjoy a boom time if you go in quest of such insight. By next week, you could discover at least five true things about the soul. Here's one possible truth now: the soul needs nourishing stories in the same way the body needs healthy food.

CANCER (JUN 21 - JUL 22)
I really do feel that you're here with me as I create these horoscopes. In a sense, you're my assistant. Our telepathic connection is utterly palpable and practical. The hopes and questions you project my way stream into my higher mind, colouring my psychic environment and enriching my desire to give you exactly what you need. Now, in accordance with the astrological omens, I'm asking you to give our collaboration more conscious intention. It's time for you to be aggressive about seeking help and inspiration—not just from me, but from everyone. Try this for starters: once a day for five minutes, visualize that you and I are sitting face-to-face and discussing the issues that feed your longing to be brave and free and authentic and smart and loving and creative.

LEO (JUL 23 - AUG 22)
"I saw the angel in the marble and carved until I set him free," said the sculptor Michelangelo about a statue he made. Let that approach be your guide in the coming weeks, Leo. Proceed according to the hypothesis that the beautiful thing you

want to create is embedded in stuff that's hiding its true nature, and your job is simply to liberate it from what's extraneous.

VIRGO (AUG 23 - SEP 22)
"Dear Rob 'Fat-Burner' Brezsný: I used the Sweet and Sassy Toner video and lost only two pounds in five weeks. I tried the No More Love Handles program and actually gained weight. The only thing that really worked was your column. Reading your horoscopes has, I'm convinced, been responsible for bringing me much closer to having my dream body. You've helped me jettison a ton of psychic fat, not to mention a wad of guilt, a load of concern about what other people think of me and a mass of remorse about the past. I never realized how much of my extra weight had to do with psychological burdens I was carrying. This is the lightest I've ever been! —Grateful Virgo." Dear Grateful: Give yourself credit, too. It has been courageous of you to get rid of your unnecessary buffers. By the way, this week will be the climax of the shedding process. Celebrate your success by emptying out even more.

LIBRA (SEP 23 - OCT 22)
Barack Obama may not be the messiah, but in comparison to the person he will replace as president of the United States next January, he's the second coming of King Arthur. Still, it's crucial to keep in mind that Obama can't single-handedly and magically heal all the havoc inflicted on America and the world by He-Who-Must-Not-Be-Named. The resuscitation will have to be accomplished primarily by we-the-people, and as much on the local level as in the federal realm. In the same way, Libra, fixing the problems that are vexing your per-

sonal sphere must be the task of the whole group, not just the boss or leader. I suggest you work on convincing everyone to take more responsibility and be more accountable. It's time to apply the principles of grass-roots democracy to your own life.

SCORPIO (OCT 23 - NOV 21)
In ancient Egypt, wealthy people adorned their pet crocodiles with gold bracelets, amulets and other jewelry. Let's use that as a metaphor for you in the coming week. What is the most beastly and dangerous part of your psyche, and how might you beautify it? What steps could you take to civilize or ennoble your reptilian brain? Are there any ways you could make the crocodilian aspect of yourself look less scary and more inviting?

SAGITTARIUS (NOV 22 - DEC 21)
It's like you've stumbled upon the Cosmic Lost and Found Office, Sagittarius. Whether or not it happened "by mistake" is irrelevant: it's an opportunity to recover good stuff that prematurely disappeared from your life. But keep in mind that your valuables may be mixed in with abandoned and forgotten junk, both yours and other people's. You might initially feel discouraged at the prospect of having to wade through all that meaningless dross in order to locate your treasures. Don't give up. Your diligence will ultimately be rewarded.

CAPRICORN (DEC 22 - JAN 19)
Here's my first question: are you willing to change yourself in ways that would allow you to get more of the love you long for? Here's my second question: if you are willing to change yourself, are you capable of actually carrying out those changes, thereby

creating a permanent shift in your identity? If your answer to those two questions is yes, the coming weeks will be prime time to get to work. Now here's my third question: in what precise ways would you have to change yourself in order to get more of the love you long for? Write down or print out your thoughts on a piece of red paper.

AQUARIUS (JAN 20 - FEB 18)
A cardinal had a confrontation with my picture window yesterday. For 45 minutes, it hammered its beak against the glass. With the help of my good friend and research assistant Google, I figured out that the bird had probably mistaken its own reflection for a rival that it was trying to attack. Now I'm offering this scene as a cautionary metaphor for you, Aquarius. Keep three lessons in mind: 1) If you feel the urge to fight others, you're probably mad about something in yourself. 2) Watch your tendency to get fixated on an image that is at best a distorted representation of a real thing and not the real thing itself. 3) Don't hurt yourself or drive yourself crazy in an effort to chase away an illusion.

PISCES (FEB 19 - MAR 20)
The uterus of a pregnant sand tiger shark is not exactly a peaceful sanctuary. Her eggs hatch-in there well before she gives birth. Soon the multiple embryos begin a fight to the death. By the time the mother goes into labour, there's just one pup remaining. I suspect there's now a similar kind of survival-of-the-fittest struggle going on within the metaphorical womb of your imagination, Pisces. Several pretty good brainchildren are tussling for supremacy. Which one will defeat and eat the others and grow into maturity? I bet we'll find out soon. ♡

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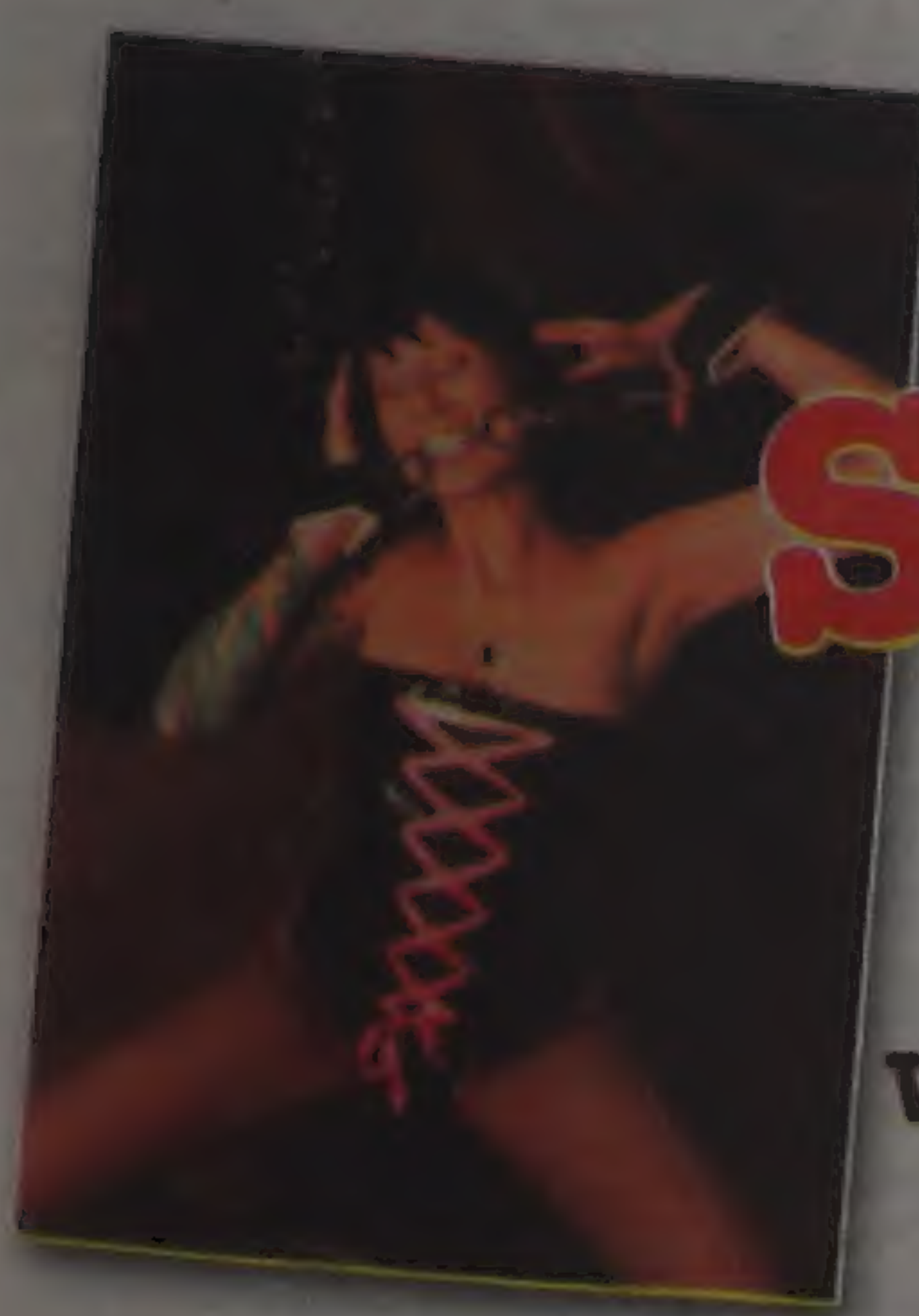
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IF YOU WANT TO PLACE YOUR CLASSIFIED AD IN VUE WEEKLY, PLEASE PHONE 426-1996. DEADLINE IS NOON THE TUESDAY BEFORE PUBLICATION

DATING

Eight Minute Date- Speed Date at The Rock Pub & Grill (St. Albert) Ages: 24-36, 37-47 & 48-58. Register at 457-8535 or www.eightminutedate.ca

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Actors Needed... Must include professional attitude and desire to succeed. www.vadastudios.com

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The Cutting Room is looking for Assistants and Stylists. Please drop off your resume to 10536 124 Street

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Call To Enter 2009/2010 for The Works Art & Design Festival: currently accepting applications to take part in the 2009 and 2010 Core Program of themed exhibits—theme of sustainability and environmental consciousness with a core program relating to WATER in 2008, HEAT in 2009 and EARTH in 2010. The Works Art & Design Festival's 25th anniversary year. Submit exhibits for consideration: Environmental Site Specific Installation; Curated Group Exhibit; Individual or Two Artist Exhibit, and Community Programs. Proposals should relate to the theme of the year applicants are interested in. 2009 and 2010 submissions are due **Aug. 29, 2008**. See www.the-works.ab.ca for application

Steeps-Old Glenora: for open mic—Spoken word First Thursday every month. Contact Adam Snider to sign up adam.snider@gmail.com

Alberta Children & Youth Services—The Art of Peace Challenge 2008; www.familyviolence.gov.ab.ca/www.b-free.ca; **Deadline is August 1**. For youth 14-20

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Edmonton reggae band seek experienced bassist for original material. Inft: Slightly Stoopid, Sublime, the Marleys, Sizzla, Israel Vibration, etc. kelly.callin@gmail.com

Buskers wanted **Aug. 2** outdoor family event in Stony Plain. Must register. spcountrymarket@hotmail.com 445-9114 Seeking lively, friendly entertainers

VOLUNTEER

Volunteers needed for the **Heritage Festival** Food Drive **Aug. 2-4**. Contact Tamisan or Debbie at Edmonton's Food Bank at 789-425-2133

Big Brothers Big Sisters and the African Centre need volunteers to help at a camp for children and youth new to Canada. Focus is to provide children and youth 5-16 with a summer they will never forget. Runs Mon, Wed and Fri, 9-4. To volunteer contact Diana at 780-424-8181 ext 227

Bring laughter, smiles and simple delights to child and back into your life! **Be a Big Brother or Big Sister Today!** Call 424-8181. Remember you don't have to change your life to change theirs!

The Support Network needs Casino Volunteers for either **Aug. 20 or 21**. Meals provided. Apply on line at: www.thesupportnetwork.com or call 732-6648

Volunteers wanted for feasts—Festival of Dance, (June 28-July 13) please contact feasts Festival staff at (780) 422-8107 or feasts2008@live.ca

VOLUNTEER

Volunteer website for youth 14-24 years old. www.youthvolunteer.ca

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- Richard Marceau
- Allen Garber
- Allan Garber
- Lorne Datta

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The icky and scratchy show

ADVICE ALT.SEX.COLUMN

DEAR ANDREA:
I don't like the amount of vaginal discharge I produce. It isn't really abnormal or anything, and it doesn't smell, but I just don't like seeing it in my underwear. I do use the Nuvaring, which can change a woman's discharge, but I don't think that's it. Is there a way to limit this stuff? The vagina's a mucus membrane, and I've heard that dairy increases mucus, so should I drink less milk?

LOVE, NOT A DRIP

DEAR DRIPPY:
Definitely, but only 'cause milk is gross. Personal taste aside, though, not only do I promise that milk is not mucus-forming, I found a real, peer-reviewed journal article called "Milk Consumption Does Not Lead to

Mucus Production or Occurrence of Asthma" to prove it to you. (I wasn't even thinking about asthma but while we're at it, milk is apparently not asthma-producing either. Good to know.)

There are many things one does not wish to see in one's underwear, many of which do not bear mentioning, and none of which can be willed away by the power of positive thinking. I suggest not looking.

LOVE, ANDREA

DEAR ANDREA:
You mentioned guys who wear "manties" as opposed to something more manly like boxer shorts. I'm well aware that women generally find boxer shorts more sexy than manties or briefs. My problem is, I'm susceptible to jock itch, and find that boxers don't wick moisture away efficiently, which leaves me vulnerable. Believe me, it's no laughing matter if it gets serious. Therefore I (gulp) usually wear briefs or manties (and yes, I use talc as well). What

I wonder is, do women ever get jock itch? Even more to the point, could it be considered an STD? If a man has a moderate to severe case, it looks like you've got leprosy down there, and it seems like the interested party would want to know what the hell is going on. I've never heard a woman complain about jock itch or catching it from her partner.

LOVE, ITCHY PANTS

DEAR PANTS:
Women certainly do get something similar—no doubt you've known at least one woman who not only feels comfortable discussing her yeast infections in public but seems utterly uninterested in shutting up about them? One thing I can say for men—OK, I can say many things for men but not now, I'm busy—is that they rarely bring up their crotch rot (actually ringworm, which is actually fungus) in mixed company. Yay, men.

Women can and do get all manner of "feminine" itches but are generally less

susceptible to jock itch and athlete's foot (just lucky, I guess). It can happen, though, and ringworm is transmissible skin to skin as well as by "fomite" (shared towels and the like). Isn't it funny then, that it's never classified as an STD/STC/STI? Just another handy illustration of how the entire concept of sexually transmitted disease is socially constructed and has little biological validity, I guess.

What I really wanted to say here is that not even you, Itchy McCrotchrot, need wear "manties" in the sleazy-shiny-skimpy bikini banana-sling way that I define them. I'm not entirely sure you ought to be wearing tighty-whities, either. They may be more comfortable by virtue of being more absorbent, but are you sure absorbency is really what you're looking for in an under-pant? If I were you, and I'm frankly grateful not to be at the moment, I'd hie myself down to REI or some other place specializing in outfitting you for the sort of activities which require fancy moisture-wicking

underwear, and buy some.

LOVE, ANDREA

DEAR ANDREA:
You might have suggested to Itchy that Scratchy grow a beard. It's natural and many women and men find it most exciting to have a beard between their thighs.

LOVE, HAIRY KRISHNA

DEAR HAIRY:
Really? Have you spoken to many of them personally?

There are women who specifically dig beards, but most either dig the guy who wears the beard, agree that a particular beard looks nice on a particular guy or love the man but hate the beard. Few love the beard more than the man, let's put it that way, and "it's natural" is not altogether persuasive, considering the many things which are natural but don't look nice stuck to your face. Thanks for the suggestion, though!

LOVE, ANDREA

Volunteer website for youth 14-24 years old.
www.youthvolunteer.ca

Old Strathcona Youth Society: Looking for volunteers (21+) interested in working with high-risk youth, drop-in setting. Naomi 496-5947, e-m: osyc@telus.net

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Call Big Brother Big Sister today. 424-5181.
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The Edmonton International Baseball Foundation is looking for volunteers to assist in the hosting of the IBAF World Junior AAA Baseball Championship (**July 25-Aug. 3**). Call the E.I.B.F. Tournament Office 498-2225

Volunteer for Canadian Francophone Games
Edmonton 2008 (JFC). **Aug. 14-17:** English speaking volunteers are welcome. For info visit www.jeuxfc.ca

Volunteers for **The Edmonton Dragon Boat Festival, Aug. 22-24**, at the Louise McKinney Riverfront Park. Many positions: beer gardens, merchandise, volunteer, and performer tents and more. Free t-shirt, hat, meals, prizes. A post appreciation party at the Lingnan. Sheila edbfa07@gmail.com; visit www.edbfa.ca and download an application

Participants and volunteers needed for the **28th Annual Terry Fox Run 2008, Sun, Sept. 14, 8:30** (registration), 10am (run) at Hawrelak Park. Run/walk/roll 2, 5, or 10 km. www.terryfoxrun.org, 888.836.9786 for info

The Calgary Reggae Festival Society is looking for volunteers to assist with the Calgary International Reggae Festival (**Aug. 16, 2008**). Volunteers are needed in a variety of positions for event day staff. Web site www.CalgaryReggaeFestival.com, fill in the on-line form or phone 403-355-5696/403-462-7101

The Edmonton Guerrilla Gardeners Want You!
Looking for participants to help in the mass planting of sapling trees along Baseline Road between Edmonton and Sherwood Park. Info at: <http://edmontongg.blogspot.com>; www.facebook.com/group.php?gid=10775038726

Red Cross's Humanitarian Issues Program: need volunteers to help promote humanitarian issues to the Edmonton Community. We are hoping to expand our youth team (12-24 yrs old) Contact Laura Keegan at laura.keegan@redcross.ca

Special needs "Learn to Bike" courses at Gold Bar Park are looking for volunteer experienced cyclists to help with this course. Thu evenings **Sept. 4-Oct. 16**. John at jbcollier@shaw.ca

Autism Speaks Canada: Inaugural Edmonton Capital Region Walk for Autism Info. and registration: 888.362.6227 or: www.walknowforautism.org/edmonton **Sun, Sept. 7, 2008** / Registration: 8:30-10am at St. Albert Place, Lion's Park

Volunteer for your local Red Cross. Help us make our mission of assisting the most vulnerable in our community and around the world possible. Volunteer for Red Cross. To volunteer call 780.423.2680 / E: wz-edm-dm@redcross.ca

Hope Mission call for the summer, need water bottles to hand out throughout downtown's inner city. Drop-off at 9908-106 Ave, call 422-2018

Trout Unlimited's Yellow Fish Road Program
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HEALTHY VOLUNTEERS required for studies with the Brain Neurobiology. Research at UofA (407-3906). Reimbursement provided

The Brain Neurobiology Research Program at U of A is seeking MAJOR DEPRESSION sufferers who are interested in participating in a research study. Please call 407-3906 if interested

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Tandem Captains required. Please contact John Collier at 433-1270

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Canadian Mental Health Association, www.cmha-edmonton.ab.ca Education Program is pleased to offer workshops to give you the skills to intervene with people who may be at risk for suicide. Follow the links to ASIST or call 414-6300

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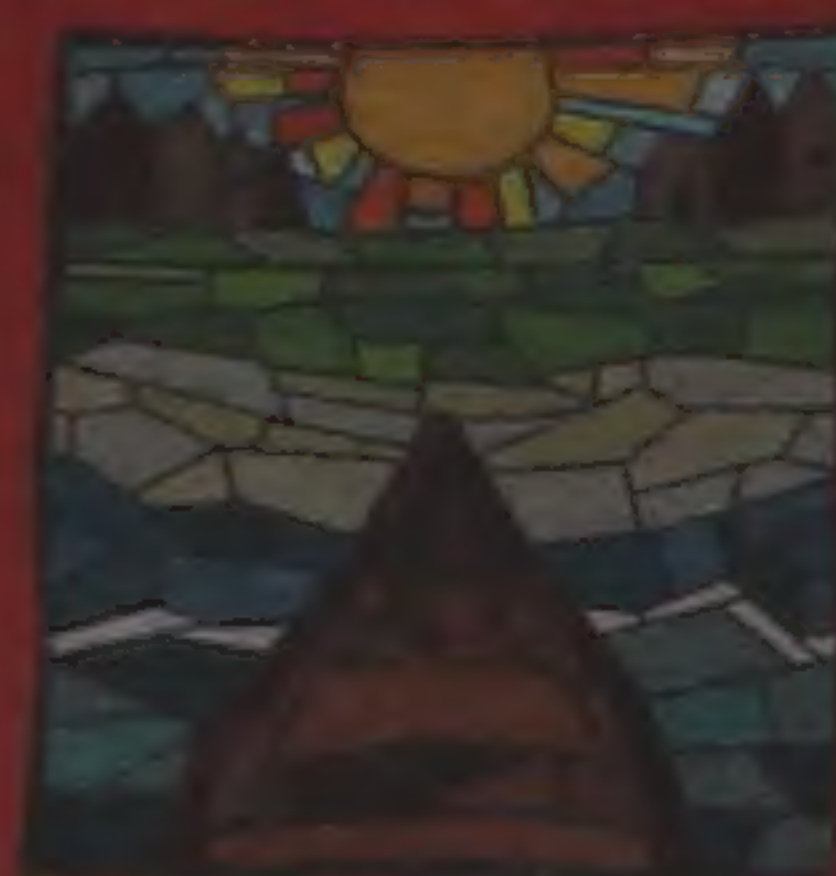
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